

HOBBIES

FEBRUARY

1951

Illustrated from Dicke Valentine Collection.



The Magazine For Collectors

Olde Lamps, Inc.

**Hotel Statler
Buffalo 2, New York**

LEON and SOPHIE FRANK

Telephone Cleveland 1892

OUR ANNUAL SALE that is PRACTICALLY A SELL OUT SAVINGS UP TO 1/2

Telephone . . . telegraph . . . air mail your orders . . . this is an Annual Event . . . unforgettable values . . . our beautiful and rare things just once a year. We may have a list too. Write if you want it!

1/2 Price

\$6.00 IRONSTONE GRAY BOAT and tray; J&G Meakin. \$3.00.
\$4.00 IRONSTONE CREAMER; Buffalo Pottery. \$2.00.
\$3.00 PATTERN GLASS; Scottie Creamer. \$1.50.
\$12.00 Pair PRISM pattern Celery Vases. \$6.00.
\$5.50 NEW ENGLAND PINE-APPLE GOBLET; just one. \$2.75.
\$4.50 DEEP CUT GLASS CREAMER. \$2.25.
\$3. TEA LEAF Lustre Plates; 9 3/4" dia.; English; 4 for \$1.50 ea.
\$5.50 FLOWING BLUE Gravy Boat and chipped tray. \$2.75.
\$4.50 FOOTED CUT GLASS Sugar bowl; 2 handles. \$2.25.
\$20 AMAZON TALL COVERED Compote; beautiful. \$10.00.

MILK GLASS 1/2 Price

\$10.95 COVERED LONG EARED RABBIT dish; plate 181-A Belknap. \$5.45.
\$27.50 COVERED CAMEL (British) rare; Plate 315 Millard. \$13.75.
\$10.50 COVERED "DEWEY"; Pl. 296 Millard. \$5.25.
Also one with slight nick in top of base. \$4.00.
\$2.95 small BOTTLE with matching flat stopper. \$1.50.
\$15.00 6 3/4" Eagle Covered Jar; Millard Pl. 285. \$7.50.

MEISSEN DEMI
Crossed Swords
floral; tall
\$9.75
Was \$19.50 1/2 Price

SHEFFIELD SILVER
BASKET; drop handle 12"
across; 4" high.
\$15.00
Was \$25.00
Add 20% tax
Handsome raised grape decor.

PHARMACIST BOTTLE
Little one atop big one.
IRISH GLASS
35" tall.
\$27.50
Was \$55.00 1/2 Price

VIENNA URN
Dark blue with Figural
medallion in pastel; 23" to
top of cover; skillfully
repaired where vase
meets base. \$42.50. Repaired
price was \$85.00 1/2 Price

HEPPELWHITE BUREAU - SECRE-
TARY; attributed to Matthew Eger-
ton Jr., Antiquarian, December
1930 issue. Mahogany; circa 1802-
1825. 47" lg., 22" wide, 41" hi. In-
laid; rare buy.
\$475.00
Was \$950.00 1/2 Price
Photo

SWIRLED SILVER PLATED
TEA SET
Teapot, sugar, creamer; replated.
\$40.00
Was \$60.00
Plus 20% tax
Has been replated

\$350 FRENCH CLOCK; Onyx, ormo-
lu & enamel; 25" high; Lyre top,
cloisonne decor. Photo. A rare buy.
\$217.00
Plus 20% tax

\$85.00 SHIP'S CLOCK (chronometer);
strikes bells; jeweled; 8-day
Waterbury, brass
Plus 20% tax
\$42.50
Was \$85.00 1/2 Price

CLOCKS; old and fine; running; 8-day.
\$60 SETH THOMAS glass enclosed brass corners and base; 11". \$30.00.
\$90 SETH THOMAS Wall Clock in Mahogany with pendulum, 35". \$30.00.
\$35 GILBERT CLOCK; 25" long. Mahogany Ogee case; little veneer is
missing. \$17.50.
\$25 PINE SHELF CLOCK. Refinished. \$17.50.
Add 20% if not for re-sale. 1/2 Price

Shipping Extra — Furniture Crating Additional

HOBBIES

Published monthly by
LIGHTNER PUBLISHING CORP.
1006 So. Michigan Ave., Chicago 5, Illinois
Vol. 55, No. 12, \$3.50 per year; (Canada, \$4.00; Foreign, \$4.50)

Entered as second class matter, April 15,
1931, at the Post Office at Chicago, Ill.,
under the act of March 3, 1879. Printed
in U. S. A.

WE PAY ALL POSTAGE TO YOU. ARTICLES OF THE SAME PRICE MAY BE ASSORTED.

TERRY'S DOUBLE SPRING PLATE HANGERS:

Made of solid brass wire and two sturdy steel springs. Hangs absolutely flat. No weight on the springs. You may safely and confidently hang your most expensive and beautiful pieces of china with these double spring hangers. Nothing exposed on front but four little tips of brass wire. Easily applied—instantly removed. On and off when desired.



For Regular and Most Popular Size Plates

We make three sizes, all of 1/16" Brass Wire and same size Steel Springs.

Sizes: 7" to 5 1/4"; 9" to 10 1/4"; and 11" Prices (postpaid)

1 for 35c; 3 for \$1.00; 10 for \$2.50

For Saucers, Cup Plates and articles less than 7"

We make three sizes, all of approximately 3/64" Brass Wire and Steel Springs.

Sizes: 4", 5" and 6" Prices (postpaid)

1 for 35c; 3 for \$1.00; 10 for \$2.50

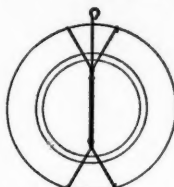
For Platters, Trays, Bowls, Plaques, etc.,

We make the following sizes, all of approx. 3/32" Brass Wire & Steel Springs

Sizes: 13", 15", 17", 19" and 21" Prices (postpaid)

1 for 60c; 3 for \$1.50; 10 for \$4.50

TERRY'S SINGLE SPRING PLATE HANGERS:



REGULAR HANGERS, 7-11 inch. A simple little thing made of galvanized wire and a spring. almost all plates. Can be cut down to fit real small ones but will not hold anything larger than 11". A Hanger you can easily apply, and once applied, can be instantly removed—on and off when desired.

RETAIL PRICE (postpaid): one, 25c; three, 50c; ten, \$1.50 It costs us almost as much to mail one as for ten, hence the variation in price.

LARGE HANGERS. For Plaques, Platters, Trays, etc. Same as regular but Larger (Galvanized) Wire 15, 17, 19 and 21 inch sizes. All self adjusting. Be sure to state size wanted, or send us paper pattern: 11, 13, 15.

RETAIL PRICE (postpaid): one, 35c; three, \$1.00; ten, \$2.50

SMALL HANGERS. For hanging Cup Plates and Articles of less than 7 inches. These come in 2, 4, 5 and 6 inch. State size.

OUR HEAVY, STURDY EASELS

Tiny Plate Easel:

Holds butter pats, small plates, saucers, tiles, etc. Also suitable for small framed pictures. Smooth wire, gilt finish. Soldered one piece. Very sturdy.

Medium Size Plate Easel:

Holds either saucer, plate or small platter. Heavy smooth wire, gilt finish, soldered one piece, up on legs, will not rock. Lasts a lifetime.



Min. Cup & Saucer Easel:

Made of twisted wire. Ideal for displaying tiny cups and saucers. Made like demitasse easels only about half as large.

D-T. Cup & Saucer Easel:

Made of twisted wire. Takes up no more room than sitting in saucer. Makes cup and saucer collections more attractive. A big seller.

Lg. Cup and Saucer Easel:

A big sturdy easel. Heavy twisted wire. Holds all large cups and saucers. May also be used for displaying Teapots, Sugar Bowls, etc. It gets the job done.

RETAIL PRICES ON ABOVE ARTICLES:

1 Postpaid \$.25
3 Postpaid50
10 Postpaid 1.50

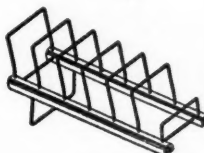


Lg. Plate & Platter Easel:

Extra heavy twisted wire. A big graceful easel. Just the thing for all heavy, large plates and platters. Also may be used for displaying bowls.

RETAIL PRICE:

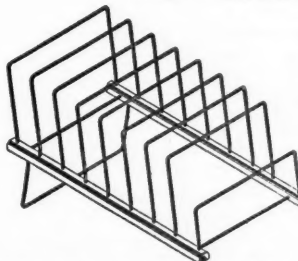
1 Postpaid \$.50
3 Postpaid 1.00
10 Postpaid 3.00



Six Rack Easel:

It has everything. Two walnut finish wood runners 18" long. Extra heavy wire racks 4" wide, 4" tall, bent to slope back. Wires are instantly removable to make a flat package for shipping. This will be a boon to Show Exhibitors. An extra wire added to make it an elevated rack when you wish. It slants or slopes. Folds flat.

One \$54; two or more, ea. 75c, postpaid.



Eight Rack Easel:

Especially designed for Button Dealers Cards. Fine for pictures or prints too. Two walnut finish wood runners 17" long. Extra heavy wire racks 3" wide, 6" tall, bent to back. Eight spaces 2" apart. Completely collapsible. It displays flat or at a slope.

1 or more, ea. \$1.50 postpaid.

Dealer's Attention Write For Wholesale Price List

TERRY'S Tea-Cup CRADLE

Made of bright polished twisted ARMCO stainless steel wire. Will not rust or tarnish. Holds large or small cup on rim of plate away from food. Allows more room on plate, frees one hand, and solves problem of where to set cup. Used for parties, buffet dinners and socials. Packaged twelve in attractive cotton filled gift box.

Retail Price: \$2.00 per box of 12

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Telephone Newburyport 958

- | | | |
|--|--|-------|
| 1. Pair 6" old Eng. Alphabet plates. Sweet col. centers "Willie & His Rabbit" & "Playing Marbles." Fine cond. Each | 18. Flint 5 1/4" Honeycomb cov. butter. Large pear knob, cable edge. Flint! Early fine pc. | 5.75 |
| 2. 6 1/4" scall edge glass alphabet plate. Beading. Proof | 19. Att. 7" Royal Bonn blue on white tea tile. Much like the Onion and Aster pattern. | 3.75 |
| 3. Sweet 3 pc. cond. w. green & orange & mustard, in clover shaped tray. 6" to handle tip. All glass. Tops resili., pretty pattern | 20. 4 1/2 x 8 1/4" sweet oblong gold tealaf pattern relish or pickle dish. Fancy handles | 2.75 |
| 4. Stunning 16 1/2 x 12 1/2", 8 sided, oblong Staff platter. Beaut. Brown well cov. Scenic patt. & border. "Clementson, Udina, Ironstone." Beaut. cond. | 21. Fine old m. glass syrup jug. h. app. handle. Raised flowers. Fine metal top | 4.75 |
| 5. Most unusual clear to deep Sapphire blue (Sandwich color) 1 T. F. 4" tumbler | 22. Pr. 9 1/2 x 6 1/4" dated (1872) m. glass, fish shaped, deep platters. Interesting! Ea. \$3.75. Pair | 7.00 |
| 6. Marked Royal Bayreuth graceful 3 1/4" pitcher. Water scene, sail boat, storm clouds, moon. All gold h'dle. | 23. Pr. early heavy flint Ashburton goblets. Lee 3, Fig. 2, line 2. Knob stem, ea., \$5. 2 for | 9.50 |
| 7. M. Royal Bayreuth red cov. tomato on 4 1/4" marked green leaf handled tray | 24. Appealing all orig. lamp. Large font is opalesc. stripes, short brass stem, sq. iron base. Has bluish opalesc. hobnail gas shade. 16 1/2" to chimney top | 13.75 |
| 8. Handsome 11" Limoges serving dish. Irreg. gold leaf edge. H. P. palest yellow center. Sprays 1. purple flowers w. encrusted gold centers & leaf touches. Lovely! | 25. Small oval nearly sq. (56x50"), red table cloth (carnation & bow knot pattern woven through). No fringe. Fine cond. | 4.75 |
| 9. Att. blown qt. decanter. Orig. blown stopper has lav. Teardrop. Blue, coral, white enameling. Nice! | 26. Another 54x56" old reddish pink table cloth. This has sweet old rose pattern (woven through). Fine cond. | 4.75 |
| 10. Blown 9" (over-all) handled cordial bottle. Footed base, orig. blown stopper. Inv. Teardrop. Coral & white enameling. Gold touches | 27. 3" d. blue "Shanghai Ironstone Adams Turnstall" coffee c/s | 2.75 |
| 11. "Louis C. Tiffany Furnaces—Favrile" 13 1/2" trumpet shaped, beautifully hand made brass vase, 8" base inset with beaut. colored (purples & gold), stained glass. Handsome | 28. 4" Mush & Milk c/s, 3 c. capacity. H. P. stags | 4.50 |
| 12. Set of 4 charming Royal Worcester tea c/s (2 1/4" tall), fancy ring handles, 1/2" bright Robin's Egg blue heads. Fine dec. below in soft browns. Touch of red. Monogram "H. W." Sweet shape. Set | 29. Giant 4" must. c/s. Bright pink lustre. Gold trim. Beauty! | 4.50 |
| 13. 6" Imari bowl 2 1/4" deep. Diff. decor. of blue water plant w. green & orange touches. Outside blue decor. | 30. Fine all green lustre, large heavy gold flower "Love The Giver" 3" coffee c/s. Very pretty | 4.50 |
| 14. Pair sweetly shaped (fancy 6 sided oval) 7 1/4" relish or candy dishes. All over scenic in blue with 1. green Imari. Pair | 31. Nice 2 1/2" tea c/s unworn gold "Friendship's Gift" | 2.50 |
| 15. Fine, gay choc. pot. Thin, all over decor. pink & blue roses, much gold. Set in 6 lg. scallops. Only mark is "Hand Painted." Beauty! | 32. 3" Coffee c/s has apricot lustre bands, gold tracery flowers. Very nice for | 2.50 |
| 16. Set of 4 perfect deep red Button Arches tumblers. Each is etched "New London, N. H." | 33. Thin 3 1/4" coffee c/s, has 1. blue beaded shell like edges. "Old Man of Mts." picture | 2.50 |
| 17. Scalloped top 8 1/4" all over Honeycomb celery. Proof. Brilliant | 34. A 3 1/4" coffee c/s. Bright blue "Present" & bright gold trim | 3.25 |

If parcel post, please send adequate postage.

Careful packing guaranteed and excess postage returned. Express shipments advised.

JOHN D. MOFFATT

P. O. Box 7, Station J, BUFFALO 8, N. Y.

Barnful of Bargains! Send 3c stamp for FREE MONTHLY

CATALOGUE — same guarantees as HOBBIES ads.

Large select stock of fine 18th & 19th century rare prints, colored & matted. Send \$2.00 deposit for 5-day print selection; your choice or ours. Highlights from Irish History; scenes from Robert Burns; Lincoln & Washington prints, small to folio size; prints of China, 1840; Copperplate theatricals, 1780; Copperplate military prints, 1720; Copperplate London views, 1750; gorgeous bird plates, 1854; Audubon animals, 1840; Bartlett American Canadian & Danube River scenery, 1840; ports & harbors of Gr. Brit., 1840; portraits Dukes & Earls, 1738-50, etc. Choice collection of city plans, forts, fortified towns, important continental battles, etc. Superb detail; Pub. The Hague, 1729, Approx. 14 x 24", Copperplates.

- | | |
|--|-------|
| Refin. pine washstand, drawer, shelf | 28.00 |
| Cherry pedestal table, round 30" top Refinished | 70.00 |
| Pr. Ornate gilt oval frames, 8x10", op. | 15.00 |
| Cherry School Master desk, 1 drawer, turned legs; sm. drawer & pigeonholes. Fine, 22x32", 33" tall. Refinished | 60.00 |
| Plank seat pine & maple sewing rocker, refinished | 28.00 |

(Prices include crating).

Large discounts to dealers on all items. Special dealer program on old prints; write for details.

Send for free catalogue today — catering to your wants.

Old Centre Shop Framingham Center, Mass.

- 8 Red Sandwich finger bowls, grape etched.
 - 2 Captain's chairs.
 - Sleigh seat.
- Interesting picture of flowers, made from bits of Sandwich glass.
- Very fine revolution dress sword.

HILL TOP ANTIQUE SHOP

Mrs. J. W. Hutchins

816 S. Meridian St.,

Portland, Ind.

"COLLECTORS OF AMBER HOLLY"

Butter dish and tumbler in this rare glass, write.

Amberina salt, rich dark color.

Cranberry Hobnail barber bottle, few hob chips.

Every Item Guaranteed Authentic

EVER SEEN THESE BEFORE?

Wrought iron hanging lamp bracket, complete with tin & wood lamp fitting into bottom in circular ring, 26" drop, \$7.50.

Pine pole, 7" feet long, that ingeniously opens into complete 5-rung household ladder. A museum or collector's item, \$35.

Express extra. Correspondence invited. Send for free current bulletin on antiques.

THE 1670 TAVERN

22 Wharf Lane, East Haverhill, Mass.

HIGH MEADOW Antiques

Quakertown, New Jersey

We are in our new home, with a fine line of pattern glass, china, frames, collector's items.

Write your wants.

MRS. GEORGE L. BEARE

210 E. Adams St., Sandusky, Ohio

- | | |
|--|---------|
| Miniature Satsuma teapot, elaborate decoration in gold & colors, woven straw handle. | \$15.00 |
| Pink shaded overlay darning. | 25.00 |
| Green slag triangular spill holder, 4" high | 9.00 |
| Daisy & Tree of Life bowl, Belmap 106 C, pastel colors | 25.00 |
| 7 Amberina I.T.F. flat 4 1/2" sauce dishes. | Write |
| Pale amber I.T.F. water pitcher, twisted rope around neck, forming handle and ending in two applied berries. | 45.00 |
| Pomona nut dish and matching plate. | 20.00 |
| Cranberry Venetian goblet, encrusted vine & berry design | 18.00 |
| Miniature cranberry Bristol Fairy lamp, matching base & top, floral decoration in white enamel | 25.00 |
| New England Peachblow shiny finish whiskey glass | 27.50 |
| 6 Square china 5 1/4" sauce dishes, narrow colored borders like the K.P.M. plates, fruit centers, proof, set | 35.00 |
| Cranberry I.T.F. mug, clear seeded handle | 12.50 |
| Caramel glass cruet, Shell pattern, matching stopper | 9.50 |
| 6 Pieces of amber Holly glass | Write |
- No Reproductions - Trans. Extra - Stamp, Please

Hobbies

The Magazine for Collectors

Founded by
O. C. LIGHTNER
(B 1887 - D 1950)

1006 S. Michigan Ave.,
Chicago 5, Ill.

FEBRUARY, 1951

The 55th Year. The Twelfth Number.

\$3.50 per annum in U.S. and possessions;
\$4.00 Canada; \$4.50 Foreign.

PEARL ANN REEDER
Editor

AMONG THE ARTICLES IN THIS ISSUE:

Lincolniana in 1950 . . . Historical Records . . . Favorite Pioneer Recording Artists . . . What to Look for When Purchasing a Music Box.

The Jewelry of India . . . Circus Stars of Yesteryear . . . The Wagner Cars . . . Picture Stealing . . . Use of Collections . . . Can You Remember Your Doll? . . . Native American Furniture.

Straw Mosaic or Marquetry . . . Out of the Scrapbook . . . Button Topics . . . Words of Tribute . . . Saints of St. Augustine . . . News of the World's Antique Mart . . . News from Washington.

It Seems to Me . . . Numismatic Thoughts . . . Money of Yesteryear . . . Books Received . . . Firearms Facts and Fancies . . . Indian Lore—Ancient and Otherwise . . . A Hunter Takes a Hobby.

George Washington on Post Cards . . . Lincolniana on Post Cards . . . Weaverbird . . . In a Day's Mail . . . At the Sign of the Crest . . . Etc., Etc.

ADVERTISING RATES:

All new advertisers must submit 8 references, and allow plenty of time for checking before publication.

Classified

8c per word. This rate applies to both for sale and wanted to buy classified ads. (Count name & address.)

Antique Directory

The advertiser is allowed to list his name, address and specialty, totaling 115 letters, characters and spaces, or three lines, for a total cost of \$10 per year; \$6 for 6 months.

Display

\$6 per inch (1" deep, 1 column wide.)

5

IMMORTAL LADY OF APPLE BLOSSOMS

Ivory

11" tall, exclusive of stand.
Attributed to early 18th century.

Priced low for today's market.

WRITE:

MARGARET HAMILTON
Coopersville, Michigan

2



Hand Blown Victorian GLASS DOMES

with Hand finished Fine Wood Bases to
Glorify and Protect Your Antique Treasures

Prices include dome and base.

5x7", \$6 each; 5x9", \$6.50 each; 6x8", \$7.50 each; 6x10", \$8 each;
8x10", \$11 each; 8x12", \$13 each; 10x12", \$15 each; 10x15", \$18 each.
5 1/2 x 11" glass dome (no base) for 400-DAY CLOCK, \$7 each.

No C.O.D.'s accepted. Remit with order.

DEALERS! Order now and get your substantial trade discount.
WRITE ON BUSINESS LETTERHEAD.

A-BIT PRODUCTS (Under New Management)
4949 Sheridan Road Dept. H-1 Chicago 40, Illinois



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Each issue they receive will remind them of your friendship, because HOBBIES is a practical gift that will give them more pleasure in collecting.

Fill out the blank below and mail it with your remittance of \$3.50 to HOBBIES, 1006 South Michigan Avenue, Chicago 5, Illinois.

Please send a gift subscription to:

Name

Address

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Massachusetts

Phone Somerset 6-6483

HOME OF THE HISTORIC OLD POWDER HOUSE. COME AND SEE MY COLLECTION AT HOME ONLY EVENINGS, SUNDAYS, MOST HOLIDAYS.



Mary Gregory cranberry & white powder box.
Scenic Daum (Nancy) bowl, a lovely thing.
Small Chinese bowl.
Deep rose M.O.P. 8" ruffled bowl with exquisite rose design in cameo. Probably Webb.
2 Pratt ware cups & saucers, signed.
White & gold Fairy lamp with lithophanes of children.
Electrified Fairy lamp, alabaster, small mosque.
Large finger bowl, amethyst and clear overlay.
Mt. Washington low bowl, the color is gorgeous.
Panelled Holly (Holly amber) butter dish.
3 Small and fine early Wedgwood plaques.
8 1/2" Pratt ware plate.
New England Peachblow milk pithier, bulbous, rare in this size.
Amberina D. & B. plate.
Authentic and perfect Lovejoy plate.
Chinese snuff bottle, nice one.
Miniature Whieldon stein.
Pomona tumbler, a few other choice tumblers.
Another outstanding piece in pate-sur-pate. Write for description and price.
Sicard-Waller vase, reasonably priced.
Webb Satin glass vase in shades of brown with gold dec., 2 butterflies.
Collection rare wines. Send for list.
8" Coraline vase.

LEONARD M. ROBINSON

Vineyard Haven, Mass.

Currier & Ives, The Presidents, 1789-1865. \$15.00
Horses, by Scott Leighton, oil, 7x9" 18.00
Crutchshank drawing, 1819 5.00
Lithograph, Providence, R. I., 1877, 14x33" 4.00
Drawing, orig., McNair, 19x14", Cent. 1896 3.00
Peterson's prints, 1880's, single \$5.00; Godey, double 1.00
Battersea pr. picture knobs \$8.00; Betty, pr. 14.00
Silver beaker, 3 1/4". Presented to Lucia Green, by Cordelia Phinney, 1866. 20.00
Jenny Lind bust, Haviland, 9" 15.00
Bellflower pepper for oyster. 6.00

BOOKS

Logbook, 1854, Brig. Annawan 30.00
Old hand-made arithmetic, 1814 10.00
Leslie, 1860, July-December fashion plates 5.00
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City directory, New Bedford, 1838 through 1873 Write
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Merchants Magazine (Hunt), 1859, 4 vol. 10.00
Plymouth History, Davis, 1885. 2.50
Whittier "Among the Hills," 1869, solld. 2.00
Old Edgartown Day Book, 1841. 7.00

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Decorate and Repair all types Porcelain, China & Glass without Firing! Replace missing Doll and Figurine Arms, Legs etc. yourself.... It's easy...
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Germantown Pike — R. D. 1
COLLEGEVILLE, PA.

Goblets: 4 Grape with T.P., ea. \$3.50; 2 Grape & Festoon, ea. \$3.50; 1 Panelled Forget-Me-Not, \$4.50; 5 Zipper, ea. \$2.25. Open compotes: Sprig, tall stem, 9 1/4" diam., \$9.75; Diamond Thumbprint, low foot, 7 1/4", \$10; Rose-In-Snow, tall stem, 8" d., \$8.50; same, 6" d., \$5.50. Beautiful Rose-In-Snow cake stand, \$9.75. Stippled Star covered sugar, minor roughness, \$8.50. Wines: Stippled Forget-Me-Not, \$4.50; Zipper \$2. Cornucopias for hanging, Daisy pattern, 2, 11", ea. \$3.75; 1 8 1/4", \$2.75. Very attractive walnut carved Victorian items: hanging paper racks, 1 with squirrel, 1 with bird, ea. \$4.75; 1 very intricately jig-sawed with butter, horse, birds, animals, etc., \$6.75; fine hanging corner cupboard with door, 2 inside shelves, space on top, outside 28x16" overall, \$12.50. Write wants in ironstone, early china, glass, wood, primitives. Transportation extra.

CATHERINE and CHARLES PETTIBONE

123 Pennsylvania Avenue,
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"The Shop Worth a Stop"

1. Solid end 4-drawer pine chest. Has original curly maple knobs. Ref. 42 1/2" l., 20" d., 43 1/2" h. A beauty, ready to use or sell. \$95.00
 2. Solid walnut 3-drawer chest. Beautiful matched crotch drawers, solid ends, bracket base. Ref. 33" l., 16 1/2" d., 34" h. A little dream. 47.50
 3. Set of 6 early Victorian solid walnut chairs, finger carved hoop backs with additional carving at sides, cabriole legs. All structurally perfect; no breaks or mends. Special for all 6 185.00
 4. Set of 4 solid walnut cane seat chairs, need some small repairs. 30.00
 5. Mahogany 2-part banquet table, circa 1820, beautifully refinished. 425.00
 6. Set of 6 natural maple cane-seat chairs, structurally perfect and need only cane or chair pads to be ready to use. A real buy at only 37.50
 7. Solid cherry Heppelwhite Gentleman's chest, all original with beautiful splayed French feet, all original with restored brasses. 200.00
 8. Small refinished pine corner cupboard, will go in 2-foot corner, panelled doors above and below, painted interior 95.00
 9. Magnificent mahogany serpentine shape white marble top table. Arched stretcher base, rose carved apron. Finest original condition. 75.00
 10. Matching wall, finger carved Gent's chair and meditation back love seat. Will sell separately for \$65 each in rough, or together for 120.00
 11. 2 Cranberry Spanish Lace tumblers, ea. 6.50
 12. 2 Cherry 1-drawer stands, close enough to make nice pair, ref., ea. 30.00
- Photos sent on receipt 10c. Prices include crating. We ship freight or express collect as you specify. fc

AGNUS ASHBY ANTIQUES

871 E. Meta on Hwy. 101,
Ventura, California

S. P. butter dish. \$7.50
Large coffee tankard, white lining. 20.00
6 Pretty oyster plates, Weimar German china. 25.00
6 Rare Rubina Verde I.T.P. saucers. 48.00
A lovely set of sterling flatware in perfect condition, circa 1870. 50 Pcs. Special, incl. tax 144.00
Nice S. P. tea set: 3 pots, sugar & creamer, fld. 75.00
6 Small tea cups, blank white to paint \$18.00;
teapot \$5.00; sugar & creamer. 6.00
Write for new list of blank china. fc

Hummel's ORIGINAL HEIRLOOM RUGS

Hand braided, hand woven, and made by master craftsmen. All wool materials, vat dyed, beautiful colors. Any size individually designed to suit your decorative scheme.

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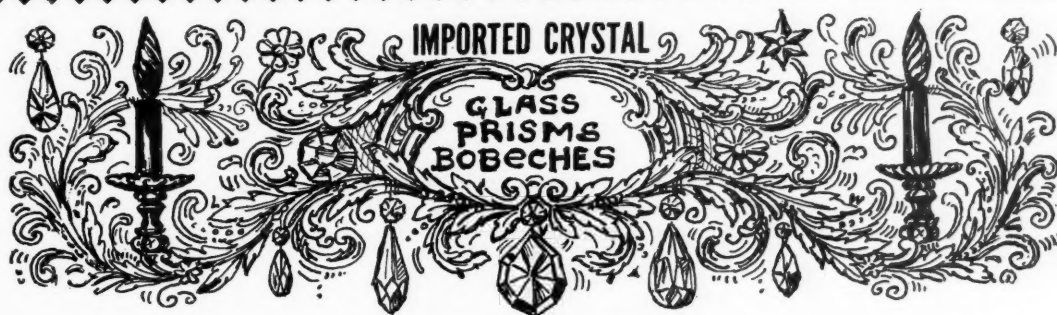
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4" overall	\$.35 ea.
5" overall	.47 ea.
6" overall	.75 ea.
7" overall	.89 ea.
9" overall	1.95 ea.



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3 3/4" overall	\$.30 ea.
5" overall	.61 ea.
6" overall	.92 ea.
7" overall	1.45 ea.
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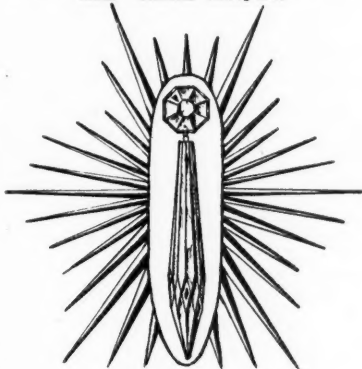
3 3/4" overall	\$.32 ea.
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7" overall	1.25 ea.
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3 3/4" overall	\$.18 ea.
5" overall	.49 ea.
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4" overall	\$.35 ea.
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SIZE 3 3/4" overall. Imported FIRE POLISHED U Drop prisms.

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Same style and size U Drop as above, but in HAND CUT and WOOD POLISHED, (Finest Grade Made), 25c each.
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WITH HOLES FOR PRISMS



Left: 3 1/4" diam., rnd. 8 Prism rings, 1" center hole, 89c ea., 79c ea. if bought in doz. lots.

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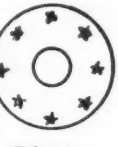
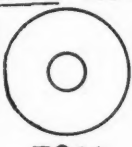
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FOR CANDLESTICKS ETC

3" diameter, 1" center hole. Imported Czech. bobeches. It's a sure-seller, it's back again, and we've got it! Made in different styles to fit any candlesticks. Protects tables and cloths. Catches tallow drippings. Priced as follows in dozen lot orders:

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FURNITURE IN ROUGH—ILLUSTRATED. Prices include crating.

- No. 1—Chaise Lounge, good structure, needs upholstering, 60" long, 17" from floor to seat, slightly curved in front.....\$35.00
- No. 2—SET 4 Walnut chairs, leather covers need renewed, & wood refinished, good structurally, attractive small size.....45.00
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- Iron "Radio Bank".....3.50
- Squarish Butter pats, pink carnations, 2 for.....1.50
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- Iron Horseshoe door knocker (silver paint), crude.....5.50
- Milk Glass small pin tray.....1.25
- Early wooden TOY TOP.....3.00

- Ship's Brass Lamp, in swivel, to hang or stand, with chimney.... 12.00
- Tin hanging MATCH BOX (swivel type), painted green..... 2.50
- Pine night stands, refinished, snaps loc..... 22.00
- Commemorative deep blue plate, Wedgwood, Teddy Roosevelt, \$4; another, The Boston Massacre, Staffordshire, marked British Anchor, England..... 3.00
- 8 3/4" medium blue plate, Challinor Priory, \$2.50; 8 3/4" DEEP BLUE

- "Stubbs Longport", fruit and flower centre..... 5.00
- Like new condition, Bohara Oriental Rug, 8x10 1/2, rusty red & blues predominating, snap loc, to give idea of pattern.....115.00
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- Allow postage small items, otherwise express collect, or freight is stated, to



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1. 11" Majolica Dog House plate, proof.....\$12.00
2. Bennington qt. pitcher, delicate shade of 10.00
3. Rockingham teapot, Rebecca at well, large 15.00
4. Diagonal Band celery..... 5.00
5. Jack-in-Pulpit vase, Lovely..... 15.00
6. Banquet lamp base, open work, brass bowl, arab. stem..... 35.00
7. 1000 Eye lamp base, apple green base, clear bowl..... 35.00
8. Tulip standard compote, never had lid, largest size..... 25.00
9. 6 Old goblets, my choice..... 10.00
10. Toilet set, English, complete..... Write
11. 23" Bisque jointed doll, dressed & new rubber..... 20.00
12. 14" China doll, dressed like boy, proof..... 12.00
- Large varied stock. Write wants to

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EVERYTHING GUARANTEED OLD

1. Gorgeous 3-tier lamp, delicate shade of salmon pink, embossed, birds and flowers dec., brass burnished and lacquered, wired all three sections.....\$75.00
2. Set of 6 lovely Theo. Hav. bone dishes, embossed scrolls, dainty pink roses. Each..... 2.75
3. Spinning wheel, small size only, 29" tall, complete..... 18.00
4. R. S. Prussia bowl, dainty pink and yellow roses..... 5.00
5. M.G. hen on nest, with blue head..... 10.00
6. Covered mustard jar with ladle, represents an orange, cute..... 3.50
7. Service for 4. Furnville English ware, in the old Chelsea pattern, allover blue pattern, 20 pieces, all perfect except sugar bowl..... 37.50
8. China tea strainer, violets coin gold dec. A nice one..... 3.50
9. Vaseline Daisy & Burton with Thumbprint cake stand, Lee P. 170..... 15.00
10. Apple green Daisy & Burton pannelled compote, Lee P. 169..... 18.00
11. Marble glass, match holder, Lee P. 180..... 6.00
12. Westward Ho platter, Lee P. 69..... 18.50
13. Bleeding Heart cake stand..... 7.50

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- Old soda pop bottles, plain.....\$1.00
- Firm name impressed.....\$1.25
- Dakota, etched, tall open compote..... 8.50
- Frosted Circle 10" cake on stand..... 10.00
- Pittsburg 9" cake on stand..... 8.50
- 2 Old paperweights each..... 7.50
- Rose O'Neil Cupid child's set..... Offer

MARGARET'S ANTIQUES — Lena, Illinois

MARGARET SPRAGUE

- CURIO CABINET, octag., revolving on standard. Glass pannelled sides..... Write
- 2 Shaving mug racks, oak, each holds 32 mugs, ea.....\$25.00
- Rosewood steeple clock, New Haven, strikes, running. Orig. finish excellent..... 25.00
- Hand carved walnut comb case with black trim Organ stool \$45.00; blk. walnut tilt-top table, ref. \$47.50; wal. 5-shelf wall what-not \$30.00 in rough; \$40.00 fin.; butternut cupboard, 2-piece glass doors above, ref. \$85.00; pine corner cupboard, 1-pc. ref. \$85.00; pine 2-piece cupboard glass doors, above ref..... 85.00
- ROYAL AUSTRIA CHINA SET, service for 8, 88 pieces. Pretty small floral design in a pinkish orchid. Includes soup tureen, soup plates, covered tureens, platters, butter chips..... 100.00
- Large M.G. hen with glass eyes..... 14.50
- ROMAN ROSETTE: cov. sugar \$7.50; oval platter \$6.50; sm. pitcher \$3.50; larger pitcher \$4.50; all..... 20.00
- CARDINAL: Bird sugar, no lid \$7.00; creamer \$5.50; spooner \$3.50; all..... 15.00
- 2 Pan. Dewdrop oval relish dishes. One has no harm chip under rim not noticeable..... 5.00
- Amber Star & Feather 7" plates, ca..... 5.00
- Mint green Star & Feather 7" plate in wire basket with handle..... 6.00
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- Feather jelly compote..... 2.50
- Pan. Thistle cruet..... 2.50
- SPOONERS: Lily of the Valley, 8-600 \$5.00; Lion \$4.50; Banded Buckle..... 3.00
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For an arrow in your spanker.

Collector's elaborate 9" folding Valentine with silk, dove, feather-trail, easel, \$2.75. Cantonese teapot with wicker basket, colorful birds, bees & flowers, \$3.75. Exotic 14" epergne, 9" ruffled-top green glass base, red opalescent jack-in-the-pulpit center holder, flanked by ruffled green glass lilies with applied glass decoration, \$47.50. Exquisite Lenox Belleek bone china luncheon set, comprising 10" salad bowl, 11½" sandwich tray with open handles, and 8 9" plates, handsomely decorated with wild pink roses, pastel green leaves, gold trim, \$29.75. Beautiful 10" Haviland Limoges covered soup tureen, irregular shape, small blue-gray flowers, brown leaves, gold, \$9.75.

Our Bossie rates a PULL-IT-zer Prize

For the Grade A Milk Glass she supplies.

(Reference to Millard or Belknap, *original color.) 7½" Garland urn vase (B 265), \$4.75; Diamond Grill "Daily Bread" tray (B 63), \$5.75; 9½" Arch Border plate (B 21), \$12.50; 6½" Arch Border dish, \$6; 4½" preserve jar, orig. milk glass screw top, \$4.75; 6½" McKee candlestick (M 112), \$3; 10½" feather-weight footed bowl, 2½" deep, pinwheel border, \$15; 12½" pointed lace-edge napkin (M 73), \$12.50; 9" enamel open sugar bowl, \$5; flowered sugar shaker (M 94), \$5.75; 5" Sawtooth sauce dish, \$3.50; novelty outshine, 2½"x3½", sliding tin bottom, \$5.50. RARE ORCHID MILK GLASS Hands with Grapes orchid tray (B 30), \$18.50. BLUE Milk Glass: double cup, \$3.50; melon salt shaker, metal top, \$2.50; waffle tumbler, \$4.75; wondrous 18½" (to top) GWTW lamp, all blue milk glass (no brass) with matching blue milk glass ball shade, electrified, \$75.

Two hearts that beat as one are fine,
If one is yours, the other mine.

(And here are pairs—twins, if you please—'twas good luck luck to latch on to these.) Milk glass peg lamps, 4" fonta, 8" to top of matching old chimneys, \$35 pr.; 9x10" Ironstone plates, quaint orange/pink, blue flowers, green border, \$7.50 pr.; 5" Staffordshire Victorian vase, pink with colorful floral medallion on black ground, gold (1 small hairline), \$9.75 pr.; 12" Doulton Lambeth pottery vases (dated 1873), each with different scenes of wild goat-like animals, coloring predominately tan with blue trim, \$35 pr.; 10½" plates, "The Farm" in blue transfer, \$8.75 pr.; Royal Copenhagen 9½" dinner plates, blue onlotype pattern, \$6 pr.; also a set of 8 soup plates in same Royal Copenhagen pattern, \$20; Post pattern pressed glass 5½" square covered compotes on high standard (10¼" tall), \$12 pr.

Thoughts of love drive us insane,

That pitter-patter isn't rain.

Or maybe the thumping is that drum we're beating for these outstanding values: 9" clear-to-cranberry water pitcher, inverted Thumbprint, colorful enamel daisies, applied reeded handle, ground pontil, \$28.75; 2 matching tumblers @ \$6 ea.; green glass fish covered butter dish, \$18.75; 9" china feenzy 3" deep, ornate gold scrolling with 10 hand-painted medallions each containing a field-fresh lavender violet, \$7.75; bright 10½x14" dresser tray, fresh pink, orange-red & orchid flowers, ornate border in bright green and gold, \$6.50; 8½" Dresden floral bowl (Schumann, Bavaria) with open-edge, \$10.

These low prices don't seem real?
It's just that we've got ax-appeal.

Block & Thumbprint goblet (Lea 101), \$3.75. Cathedral 10" scalloped-top compote, \$4.75; Centennial goblet with shield (M 83), \$3.75. Cord & Tassel 4½" whiskey, applied handle, \$7.50; 7" lamp, \$5. Cupid & Venus 10½" plate, \$6; covered marmalade, \$8.50. Curtain 8" covered compote, high standard, \$8.50. Cut Log 8" jelly compote, \$4.75. Daisy & Button sherbet, \$2.50; 8" heart-shaped tray, "LILLIE" in 1" letters in base, \$3.75. Dewdrop 10" relish, \$3. Henrietta tumbler, \$3. Herringbone Band goblet, \$2.25. Jersey Swirl creamer, \$6. Moon & Star 7" bowl, \$5.75. Oak Leaf Band footed salt, \$3. Palm Stub goblet, \$2.75. Palmette shaker, \$3.75; 4" sauce, \$1.75. Pavia 4" saucers, 4 for \$3.75. Scroll goblet, \$2.50. Stedman syrup, \$5. Thousand Eye 4" footed sauce (knob), \$3.50. Tidy goblet, \$2.25. Waffle with Points goblet, \$3. Wooden Bucket water pitcher, \$4.

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Walnut sewing rocker, re-caned & refinished, \$15.00
Round Lazy Susan coffee table, 26" diam., hand striped, base is old organ stool, 9.00
Walnut marble top coffee table, 20x28", fine, 22.50
Sm. pine bedroom table, hand striped, fine, 6.00
J Drawn chestnut chest, handsome grain, old blk. walnut fruit pulls, ref. 7 sm. cans, 25.00
Old pine rect. box, churn, 28x14x14", mkd. Pat. 1862, fine cond., 6.00
Old blk. walnut shed, beveled edge, brackets, 3.00
Old pine cradle, 45x15", 20" high, orig. good rough condition, snapshot, 17.00
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Sm. beetle boot jack, paperweight size, 5.00
1-6" tiles framed, colored Dutch scene, 7.50
Old punched tin bar, lantern, fine, 7.50
Miniature pressed glass punch bowl, 6 mugs, 5.00
Green china cuspidor, red rose dec., German, 4.50
China chocolate pot, colorful, 3.00
H.P. Noritake teapot, lovely yellow shades, 3.00
China muffin tray, floral dec., 1 long, 2.50
Miniature GWTW milk glass lamp, swirl and leaf patt., pink & yellow, perfect, 10.00
Sm. tinted blue glass bell, crystal clapper, 2.50
Pressed glass tumblers, panelled design, 4.50
White glass covered compote, oval thumbprint, Beautiful high compote, etched fruit dec., 4.00
Celery vase, flared scal. top, 3 mold, flat diamond block & prism panels, 4.00
Yellow pottery ear of corn mold, old wooden butter mold, strawberry print, 6.00
Blue glass syrup, old tin top, enamel dec., 6.00
Six china shaving mugs with soap section, 9.00
Moss Rose with pink dec., teapot, sugar, cake plate, spout base slightly discolored, otherwise perfect, not mkd., all 3 pcs., 7.50
Old black iron teakettle, fine, 5.00
Pr. bronze dragons, 8" tall, 7½" wide, make unusual candle holders for fireplace, fix candle cups to tongues, 8.00
Prices include crating. Transportation extra No C. O. D's. fe

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ROYAL BAYREUTH covered lobster on 8" green plate, \$8.
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DORIC (Kamm): milk pitcher, \$4.50; covered sugar, \$3.50. fr

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1. Beautiful Cherry drop leaf table. Pedestal base, round, contains 7 sm. cans, newly refinished. Top 20x38", Leaf 16", height 29" \$ 75.00
2. Outstanding designed silver service of 7 pieces. Coffee pot, tea pot, hot water pot, sugar creamer, spooner & waste bowl. Elaborate designed bodies, with high foot. Elk heads & legs forming the feet. Hounds sitting in proud position are the knobs. Rogers & Bro. Waterbury, Conn., 1874. Silver in beautiful original condition. Set 135.00
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4. Dinner setting of Austrian china. Lovely blue floral dec. with beautiful gold trim. Ten 8½" plates, 6-8" plates, 8 saucers, 1 large tureen. Large oblong covered tureen, large sq. covered tureen, small sq. covered dish, open vegetable & gravy boat. 33 pieces 30.00
5. Haviland plates, set of 12, 8½". Blue poppies. Beautiful scalloped & decorated edge & border. Each 1.50
6. Early Windsor slat back dining chairs. Rush seats (newly done). 5 side chairs and hostess. Set 65.00
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13. Green glass hand lamp, fancy shape. 9½" tall. Perfect. Pair 15.00
14. Blue glass peacock feather hand lamp. Lee's plate 106. Perfect. 12.00
15. Panelled forged-iron-not high compote. Lee's plate 79. Perfect. 7.00
16. Rose opalescent Hob nail hanging lamp. Beautiful jeweled brass frame. Clear font. Old prisms. Complete. 65.00
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8 Best quality deep color fuchsia amberina tumblers, Diamond Thumbprint pattern, ea. \$ 11.50
8" Deep cranberry Hobnall bowl, ¾" band opaque white at top, every hob perfect. 27.00
Very pretty double cranberry pickle jar, raised cysanthemum pattern on jars, replated holder, rare 30.00
Pomona pickle jar, cornflower pattern, fine silver holder, rare 27.50
Beautiful pr. 12½" pink Bristol lustres, orig. 6½" brilliant cut spear point prisms, lovely enamel dec. 110.00
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Cruets, custard glass cysanthemum patt. 12, caramel 10.00
2½" Golden amber panelled bulbous creamer, strawberw on end of handle, ground pontil, adorable 9.75
Golden amber Daisy & Cube pattern cruet, repl. stop, 9.50
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Pr. blue pointed Hobnall salt & pepper shakers 7.50
Blue opal Diamond Quilted sugar shaker 7.50
Vaseline 13½" D & B, platter, open handles 8.50
5 Matching bottles caster set, fancy replated holder 17.50
7½x17" Deep pink fluted Vasa Murrhina Sandwich basket, rope handle, beautiful 27.50

OLD CHINA

Set 6 fruit plates, 8½" dia., wide colored borders, irregular edge, excellent cond., choice 25.00
Mayer's "Formosa" patt. flowing blue tea pot 20.00
Same as above cov. sugar \$10, creamer \$9.50, bowl 7.50
Same as above 6 tea plates, 7½" dia. ea. 3.75
10 Deep blue ironstone dinner plates, 10" dia., marked "Simla T. W." Very pretty. Each 3.75
3½" Early blue spatter tea pot, rare \$9.50, demitasse 6.50
5½" German china cracker jar, pretty pansy dec. 7.50
Early unmarked Rose Medallion teacup & saucer 5.00
French Limoges demi tasse, choice floral dec. 3.50

MISCELLANEOUS

3½" Shell & seaweed "Etruscan" majolica creamer 12.50
4 Majolica 6½" plates, soft green leaf pattern, cream basket weave background. Ea. 3.00
8" Majolica American Indian tobacco jar, 9.50
Pr. 10" Early Colonial pewter candlesticks, fine 25.00
Fr. Deep oval walnut frames with liners & Godey prints 15.00
Eight sided walnut shadow box, beautiful white flower wreath made of feathers 20.00
25½"x21" 1c



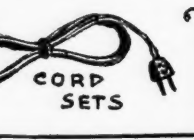






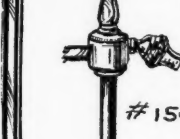


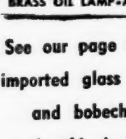

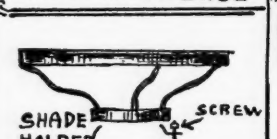

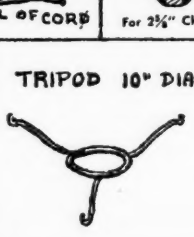
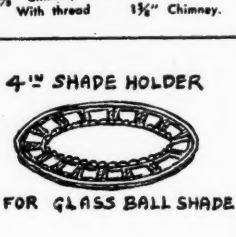
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A beautiful old Rose Medallion bowl that measures 7" across top and is 3" deep. This is the heavy handsome old Rose Medallion exquisitely decorated all over. One tiny unnoticeable rough spot. Price.....\$9.00

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The Old and The New Here and There

The Natchez, Miss., Pilgrimage will be held from March 3 through April 1, 1951. Daily tours are made to thirty outstanding ante-bellum houses. It is the purpose of the garden clubs, who sponsor these annual tours, to preserve for posterity this beautiful and historic old city, still one of the rare examples of the beloved Old South of long ago.

ooo

Vause Marshall, a dealer in historical books at Williamsport, Md., had a second stroke recently but last advices from Mrs. Marshall were to the effect that he was recovering. Mr. Marshall has a real "country store" as those who have visited the place can testify. It was written up in The Baltimore Sun a few years ago and a full page devoted to a likeness of Mr. Marshall and his unique place of business.

ooo

Dr. Roy Bird Cook, of Charleston, W. Va., a past president of the West Virginia Historical Society and author of a "Life of Stonewall Jackson," heads a movement urging a place in the Hall of Fame for the noted Confederate general. Dr. Cook is constantly adding to his store of information regarding Thomas Jonathan Jackson.

ooo

Boyd B. Stutler, editor of The American Legion Magazine, has the second largest collection of John Brown material, the largest being owned by the Ohio Historical Society. Mr. Stutler made a talk on his recent discoveries regarding the militant abolitionist at the recent meeting of the West Virginia State Historical Society.

ooo

W. F. Horn, Topeka, Kansas, author of "The Horn Papers," who has been seriously ill for several years and unable to reply to his critics, was sufficiently recovered recently to write letters to some of his friends, and though he states that he has about lost his eyesight his writing continues to be worthy of compliments.

Hobby Groups

Although only four years old, the Benton, Ill., Hobby Club, has an unusually energetic group. A recent project was a successful tea and hobby display by the members.

We publish here some of the details regarding displays by various members. Others planning similar programs may wish to adopt some of the display ideas.

"It was a beautiful and interesting display from the rustic table which was full of interesting things such as

coffee grinders, unusual jugs, butter molds, corn pone pans, to the high stiff hat and even the old familiar vessel, whose place was usually underneath the edge of the bed, minus the "husher." Many other interesting articles were shown.

"Just before entering the main room, a table setting of the old Tea Leaf Ironstone China, arranged by Mrs. Byford Vaughn on an old red and white checked table cloth, with bone handled knives and forks, compotes, casters, spoons and many other pieces, even to tooth picks and holders, was very interesting and recalled many of our grandmothers tables of long ago.

"At the door of the main room was a group belonging to the president, Mrs. Everett E. Sturman consisting of an old corset back chair upholstered in gold and oval marble topped table with a copper and brass heirloom lamp lighted with the guest book for registration. Nearby was a table holding 18 covered compotes in pressed glass of many patterns, one emerald green.

"Next a table holding about 30 pitchers of every color of the rainbow, the largest being of the copper luster tealeaf pattern of the wash bowl and pitcher days, supplied by Mrs. O. H. Machiels, down to the Ruby Thumbprint. One of the outstanding contributions was a miniature garden and summer house designed and put together by Mrs. Arch Morris, whose hobby is rocks of all descriptions and formations. Miniature furniture was placed at different levels in the garden which was terraced. At the bottom level was a pool with tiny ducks swimming on the water and tiny flowers at the edge. Near this stood the fine collection of trivets owned by Mrs. Ted Bauer. A small red-brown marble top table with lamps made from Satin glass cracker jars, owned by Mrs. Horace Moore. A wall whatnot stood nearby filled with blue glass.

"Tables covered with white around the walls were filled with miscellaneous collections belonging to the following members: Mesdames Ted Bauer, O. H. Machiels, E. E. Sturman, U. R. Brown, Horace Moore, Walter Bean, John Pope, Dempsey McKemie, Evan Wilderman and S. B. Morris.

"Mrs. George Hickman's table was filled with her beautiful handpainted plates. Mrs. McKemie's large showing of colored glass included three interesting old pistols. With Mrs. Ira Dillon's collection of miscellaneous pieces, was a marble topped table filled with milk glass on a red doily and a lighted lamp, also a large number of pressed glass pieces on an old round walnut table.

"Mrs. Fred Mayer displayed with her glass and china 150 of her large number of toothpick holders. Mrs. J. L. Pickard's Wedgwood collection, shown on black was beautiful. The only vase collection was Mrs. Oral Ramsey's choice ones from her many types of glass china and ceramics. With Mrs. Arlie Clark's display was a fine starter of the crystal clear

pressed glass pattern of "Plume." Many pieces of the rich old emerald green, daisy and button pattern, was the highlight of Mrs. Byford Vaughn's showing. A background for this was a wonderful display of hooked rugs, made and shown by Mrs. Anna Ferrel, Mrs. Walter Bean, Mrs. Ira Dillon, Mrs. John Pope and Mrs. S. B. Morris.

"Through the center was the beautifully arranged table settings. One by Mrs. Dempsey McKemie, white cloth with Haviland china and glassware of the old 'wheat and barley' pattern, started from her grandmother's old sugar bowl, with center piece of bronze mums blending with the color in the china. Silver table service.

"Next a table by Mrs. J. R. Brown, lace cloth with handpainted china, painted by her sister, the late Dr. Stegall of Carbondale, Illinois, center piece of crystal candelabrum with pink roses, silver table service.

"A most beautiful table setting by Mrs. Walter Bean was Ruby Thumbprint on a lime green cloth with a fruit center piece, set on a mirror, with her extra pieces set on a card table adjoining it with silver table service. Mrs. Everett E. Sturman chose a chartreuse cloth with square 'SS' milk glass plates and pieces of vaseline glass of 'Lion's Leg' pattern set on the milk glass, center piece, white mums with pastel flowers combined, pearl handled table service. Full credit goes to Mrs. P. R. Cash for these beautiful center pieces which added so much to the table settings.

"Card tables set inside the roped off enclosure for the table settings held a fine collection of demitasse cups and saucers and spoons belonging to Mrs. J. L. Pickard, also a second beautiful collection by Mrs. Walter Bean with added pieces of hand-painted china.

"The tea table was beautifully covered with a white linen cloth belonging to Mrs. Bertha Kimmel sent to her from Ireland by her son, Mike, while in service overseas. A yellow and bronze bouquet of small mums blended beautifully with the brass candle holders, trays and tea service with extra pieces of crystal and vaseline glass. Added pieces of furniture shown included one chair in needlepoint, one cane back rocker, two straight cane back chairs and one hand made Boston rocker.

"Music was graciously furnished throughout the afternoon and evening by Mrs. J. Clark Phillips, Mr. and Mrs. Lonnie Etherton, Mrs. Stephen Smith, Jackie Bean, Ruth Ann Durham, and Dortha Hunter, interspersed with the tinkling music of an old music box loaned by Mrs. O. C. Smith.

"An estimated value of the collections shown was over \$20,000. Names taken from the register of over 200 guests were visitors from Mt. Vernon, Carbondale, Fairfield, Harrisburg, Galatia, West Frankfort, Oklahoma, Texas, Kentucky and Connecticut. The youngest visitor was Mark William Workman, three weeks

old grandson of Mrs. Fred Mayer, Hobby Club member. So ends the Benton Hobby Club's first showing."

The annual installation of officers and Christmas party of the Rainbow Hobby Club of California was held in San Francisco on December 8th. Miss Rose Resnick, guest of honor, was presented with a check for Recreation For The Blind, funds having been raised from the fall Hobby Show. This is the second check presented by the Club for this cause.

Officers for the year 1951 are Mrs. Louise Leonberger, President; Miss Myra Zazzi, Vice-President; Mrs. Gordon F. Powell, Secretary; Mr. Harry Jackson, Treasurer.

"Ailurophiles"

Newsweek Magazine in its edition of December 11 refers to cat lovers as "ailurophiles," with the explanation that "Ailouros is Greek for cat-philos, loving. Therefore, an ailurophile is a person who loves cats."

Our reference to the passing of our beloved office cat, Tuxedo, on November 7, brought many notes from cat lovers, and those who knew "Tux." Many kind friends offered to share litters of kittens with us. Thank you, one and all very much. Right now, we feel that it will be some time before we can find a kitten that can take Tuxedo's place.

Letters from Ailurophiles

Vermont

My best thanks for bearing with my delay in forwarding my renewal to my beloved HOBBIES.

As a great lover of pussy cats, and the present owner of too many, I have read the little references to your pet, Tuxedo, with a great deal of pleasure. My own 13-year old closely resembled your pet in looks. But even without the unusual age, I do not think such beloved pets long survive the loss of their beloved masters, even with the best of care, such as it was heartwarming to read that Tuxedo received even after his Master left him. It is good to realize there are some such kind people who are kind to animals are also kind to fellow man. These little items of the pet world are the frosting to the cake which so many of us are enjoying to the full.

Could I enter my small vote that Tuxedo be placed beside his beloved Master to join him in the Happy Hunting Grounds.

—Mrs. P. O. Mills

Michigan

I've been reading the December issue of HOBBIES, and found so many fine articles. "Buckle History," by Isobel Gordon is very interesting to me as I've always liked buckles on shoes, hats, etc.

The cover of the December issue is lovely and so appropriate for the Christmas number.

My dolls have served a useful purpose. I collected a great number which I used each year in projects for the State Fair in Detroit, where I won many first prizes. I presented many dolls from my collection to Mr. (CONTINUED ON PAGE 43)

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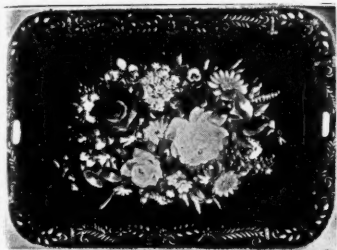
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LINCOLNIANA IN 1950

By BRUCE E. WHEELER

"Lincoln still is magnetic, still dynamic. He is one of the half dozen great world figures of the nineteenth century who continues to possess power to stir mens' thoughts, to influence their actions." *Washington Star*—February 12, 1950.

The truth of the foregoing statement must be obvious to the most unobserving and disinterested citizen. Men and women from all over the world are stimulated to think about Lincoln, his philosophy, his thoughts, and his actions. Moreover, they continue from year to year to marshal their thoughts and set them down on the printed page. Perhaps, we would not be far amiss to suggest that some sort of empathy exists between students of Lincoln and the personal magnetism and dynamic nature of the great American. At least, this may be considered a factor in analyzing the active interest taken by so many people in Lincoln, his time, and his contemporaries.

Lincolnia in 1950 can hardly be said to exemplify the old economic principle of diminishing returns. A glance at the cumulative bibliography for the year reveals the fact that there are as many editorials, magazine articles, pamphlets, and cartoons dealing with the Lincoln theme as in previous years. In 1949, sixteen cloth bound Lincoln books were issued. If all of the books planned for 1950 are published, the record made in 1949 should be maintained.

Some of the publications of the year are reprints and re-issues of previous books, some are of association value only, many really add nothing to the known facts, but they continue to come from the press. Now and then, a good book is offered to the public. Many interested persons do not have material enough for a book, consequently, a booklet or magazine article constitutes the medium for their thoughts and observations. There is practically no end to these productions.

It is difficult to state what constitutes a good Lincoln book, article, or editorial. Various standards prevail and individual differences are always to be coped with. Generally speaking, a publication must have reading appeal. The Lincoln scholar will like a book that has no reading appeal to the average reader. Source material is now available and there can be no excuse for gross inaccuracies and the repetition of mistakes that have been corrected long ago. On the other hand, writers should be expected to handle data with some literary finesse. It is not enough to merely tabulate facts and interpret them in the mechanistic fashion so commonly used in statistical and scientific studies. It is extremely odious to read that the writer has exhausted the theme and that it is utter futility for others to try and add anything to what he has written.

Those who are interested in Lincoln will set themselves a great chore if they contemplate securing and reading the yearly output of printed items about him. The writer frankly admits that he has not seen all of the good things written about Lincoln. The publications included for discussion in this article may not be the best or the most typical. They are the ones with which some familiarity has been obtained and are fairly representative.

Lincoln Books of 1950

The Lincoln Encyclopedia, compiled and edited by Archer H. Shaw, The Macmillan Company, New York, 1950.

This volume containing the written and spoken words of Lincoln is arranged for ready reference by subject classification. Those who wish to quote Lincoln may easily find significant statements made by him.

A book of this type has great potential value and this one appears to have had a fine reception from the general public. It is somewhat surprising to find such a variety of opinions concerning its true worth. According to certain critics, the Encyclopedia does not measure up to its potentiality because of errors and the inclusion of questionable conversations and comments. Moreover, it is incomplete. If this be true, the untrained and uniformed consultant would be at a loss to know what is authentic and what is not.

In spite of these criticisms, much praise has been given to the utilitarian value of the book, and consequently, it must be serving a useful end. This is especially true with reference to the casual and average reader.

The editor of the Encyclopedia could probably defend his position on certain points which have come under scrutiny and criticism. In a work of this type, errors are likely to creep in and on a first attempt to compile an encyclopedia, incompleteness will usually result.

The writer of this column feels that there is much to commend in a book of this type. In a revision of the work, the editor can profit from the criticisms made and should be able to produce a reliable and complete reference that will be exceedingly useful to many people.

The Lincoln Treasury, compiled by Caroline Thomas Harnsberger, Wilcox and Follett Company, Chicago, 1950.

In many respects this volume resembles the *Lincoln Encyclopedia*. The compiler does not claim to be definitive. Only the most representative quotations are included and these are claimed to be the best. Doubtless, many will disagree with the author. What is representative and the best is a matter of taste and varying

shades of opinion. The work is attractively printed and illustrated and will probably meet the needs of most readers. The bibliography, index, and chronology of Abraham Lincoln are valuable portions of the book. The topical index with cross references enables the reader to quickly find the desired information. Each quotation is documented as to source, page, or section. "The Complete Works of Abraham Lincoln," by Nicolay and Hay, is cited frequently.

Abraham Lincoln, Friend of the People, by Clara Ingram Judson, Wilcox and Follett Company, Chicago, 1950.

A biography of Lincoln by an experienced and capable writer. The author has written many books for children and young people and has capitalized on this experience to write an excellent biography of Lincoln. There are many incidents in the life of Lincoln that are missing in this volume, but the period from birth to death is covered and the thread of the story runs smoothly and in uninterrupted fashion.

The fourteen kodachromes of the Lincoln dioramas owned by the Chicago Historical Society and the clever pen drawings by Robert Frankenberg illustrate this book much better than most books are illustrated. It is the word pictures, however, that make for reading interest and appeal and make the book worth while.

This book is said to be suitable for fifth grade children and interesting enough for adults. Checking a substantial sampling of pages against the usual vocabulary lists, one concludes that the story can easily be read by pre-adolescents. The writer has succeeded in creating a book for adults while using a child's vocabulary. That is good writing.

The style employed by the author is in sharp contrast to the stereotyped biographies written by Lincoln's contemporaries. In the opening paragraph of the book, one gets the feel of the scenery in the Kentucky woods and about the Knob Creek farm. The reader may easily imagine that he or she is there helping Thomas Lincoln and Abe plant the corn.

This type of reading appeal continues throughout the length of the book, and compensates fully for any omissions that may be noticed.

There are so many good features of this book that one hesitates to look for weak spots. Just as a friendly suggestion, some folk might feel a little more comfortable, if the author had put Abe to planting corn and going hunting in 1815 instead of 1813. Doubtless, the stories concerning Abraham being a precocious youth are true and that is, perhaps, the reason that the author started him to work at the age of four. I do not agree with one well-qualified reviewer in regard to the Kentucky dialect employed. Without claiming the know-how of writing dialect, I venture to state that the language used by Thomas Lincoln and Abe does not sound quite right to me.

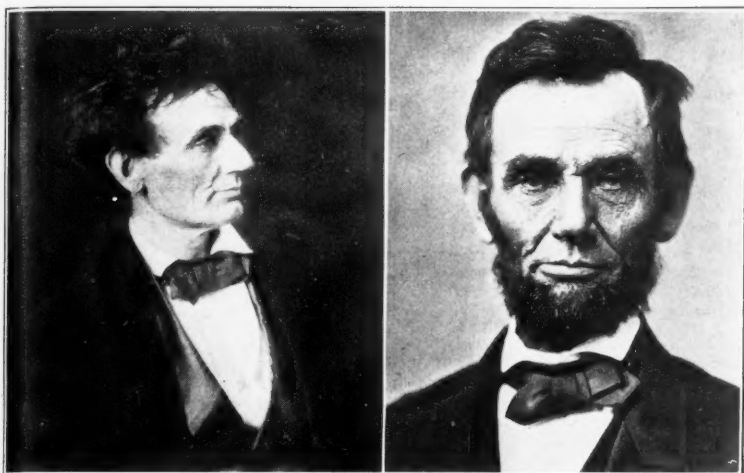


Photo by Herbert George Studio, Springfield, Ill.

ABRAHAM LINCOLN

About 1857 when events were developing to make him president.

Abraham Lincoln, Friend of the People, is an excellent book for home, school, and library.

The Emergence of Lincoln, (two volumes), by Allen Nevins, Charles Scribners Sons, New York, 1950.

The Emergence of Lincoln is undoubtedly the best Lincoln production of the year. It contains much material other than about Lincoln, but this is definitely related to the emergence of Lincoln.

The two volumes follow logically two previous volumes, *Ordeal of the Union*. The author has set about to uncover and interpret the many forces that were at work during the years 1857-1861 and he has done it exceptionally well. Nevins deals with the political, economical, social, and cultural factors of this era and reveals their significance in the developing crisis and conflicts.

A careful and purposeful reading of *The Emergence of Lincoln* should provide the student with a sound understanding of events which directly or indirectly shaped the destiny of Lincoln. Lincoln taking the helm was not a fortuitous circumstance, but a culmination of a series of events, forces, and influences that probably could not have had any other resultant.

The minutiae of detail, documentation, bibliography, appendices, and index might tend to alarm readers other than those who purport to be students of Lincoln or of the Civil War. Serious students with some background of Civil War history can profit immeasurably by a perusal of the book both from the standpoint of information and reading interest. The arrangement of topics and sequences appear to be both logical and psychological. At least, the treatment is psychological.

By consulting numerous biographies, one could scarcely understand Stephen A. Douglas and John Brown better

ABRAHAM LINCOLN

Our reluctant contemporary, taken shortly after his "emergency" as president,

than Nevins has interpreted them.

In a study of this sort, controversies arise and other historians and biographers may not agree with all of the conclusions drawn. The dictionary employed in this work is straight forward, usually clear and admits of no misunderstanding in regard to the author's convictions. The sources, nearly always primary ones, are recorded for reference for those who wish to check them or perhaps to consult them. All in all, I find *The Emergence of Lincoln* so good that I leave whatever criticism there may be to others.

Association Books

The interest in Lincoln and his times is unmistakably revealed in the large number of association books that appear from year to year. Late Lloyd Lewis wrote an interesting book on Captain Sam Grant, published by Little, Brown, and Company during 1950. This is a revealing story of the development of U. S. Grant and taken together with the Lewis letters showing how the research was

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carried on, makes a very nice contribution to the Lincoln story.

Theodore Weld, Crusader for Freedom, Benjamin R. Thomas, Pulgers University Press, 1950.

The author of *Portrait for Posterity*, submits another excellent book. The unknown, but extraordinary man, Theodore Weld, is given his proper place and recognition in the great abolition movement. The full treatment of Weld's activities and his contributions to the movement gives us a somewhat modified concept of the abolitionists. Apparently, William Lloyd Garrison, Wendell Phillips, the Lovejoys, and others were not wholly typical of the anti-slavery men. Weld probably influenced more people's thinking than did the others. At the same time, he skillfully kept himself in the background.

Weld's movements and his influence are traced carefully to give us an adequate and enlightening picture of the abolition scene. Many personal and human relations are woven into the story. An interesting bit of romance is included to describe the courtship, love, and marriage of Weld and Angelina Grinke. She believed in him and in his philosophy.

Those who are interested in the Abolition Movement should read this book. It is authentic, informational, and interesting. I hope my friendship and admiration for the author does not prejudice my judgment, but I think it is the best association book of the year. Why not? The same style and reading interest prevails in this book that characterized *Portrait for Posterity*, the Lincoln book of the year in 1947. Moreover, the discovery of Weld's work and influence is comparable to the finding of a new picture of Lincoln or any other unknown thing about him.

Magazine Articles in 1950

It is to be regretted that mention cannot be made of all the good articles that have appeared in print during 1950. Doubtless, all contributors feel that they have messages that should be known to others. It is in the magazine articles field, perhaps, where empathy is best exemplified.

Our Reluctant Contemporary: Abraham Lincoln, by David C. Mearns, *Abraham Lincoln Quarterly*, June, 1950.

An address delivered at the annual meeting of the Abraham Lincoln Association, February 13, 1950, and subsequently printed in the *Association Quarterly*. The reviewer heard the address and, of course, read the article. It is chiefly an accusation against rumors, reports, alleged remarks and habits of Lincoln and the meaningless and emotional proclamations of writers and authors, including Mr. Mearns himself.

Many readers will probably enjoy this lengthy and somewhat farfetched and ambiguous discourse, but you will need all your wits about you to get the connection between the title and the content. The author is fond of using his imagination, figures of speech, niceties of expression and ver-

bosity. The article must have taken much time and effort and shows clearly that the author is a thorough student of Lincoln. Let us say that the article is challenging. Perhaps some of our readers will think it excellent. Most certainly, literary effort supplements the research that has gone into it. It is different, if that means anything. I like *The Lincoln Papers* by Mearns much better than *Our Reluctant Contemporary*.

Two Early Lincoln Surveys, Fern Nance Pond, The Abraham Lincoln Quarterly, June, 1950.

The discovery of a new Lincoln item or an unpublished one, is a significant link in the historical chain of Lincoln's life and activities. The well-known New Salem historian makes known for the first time in printed form two early Lincoln surveys. The survey made by Lincoln for Reason Shipley is reproduced in the *Lincoln Quarterly* and bears the date, January 6, 1834. Heretofore, it has been thought that Lincoln's first survey was made for Squire Godby on January 14, 1834.

On March 3, 1834, Lincoln surveyed some land for Jesse Gum. The certificate of this survey constitutes the concluding portion of the article.

With the publication of these two surveys, our story of Lincoln information has been enlarged and the contribution made by Fern Nance Pond is far more valuable than that arising from books and articles that are more imposing and pretentious.

Another article by Mrs. Pond appeared in the June issue of *Lincoln Herald*. This story concerns David Rutledge, a brother of Ann Rutledge. Much of the history of the Rutledge family is included. David was a member of Lincoln's company in the Black Hawk War, a student at Illinois College, and later became an attorney in Menard County. Much of the original material consulted in the preparation of this manuscript is in the possession of the author.

Oliver Rogers Barrett, 1873-1950, Irving Dilliard *Journal of the Illinois Historical Society*, Autumn Quarter, 1950.

This is an excellent article partly because the writer has a worthy theme. Oliver R. Barrett has many friends in the Lincoln Fellowship and was known to thousands of others. His wonderful collection of Lincolniana was freely shared with others who wished to use it. The story of Barrett's life is told only as a friend would do it and contains many details of interest. Barrett's interests are described and some space is devoted to his enormous collection of Lincolniana. Barrett not only succeeded in getting together the greatest private collection known, but did a great deal to make the Illinois Historical Society the great Lincoln center that it is.

Billy Yank and Abraham Lincoln, *Beli Irvin Wiley, Abraham Lincoln Quarterly*, June, 1950.

Lincoln's popularity among the soldiers of the north is established in

this study. Believing in his honesty, kindness, and interest in the welfare of the common soldier, criticism of the President was slight and often changed as the fortune of war changed. There are many soldiers' letters still preserved that give ample evidence of a sustained confidence in Lincoln's prosecution of the war and his emancipation policy.

Lincoln and Negro Colonization in Central America, Warren A. Beck *Abraham Lincoln Quarterly*, September, 1950.

A well written article showing Lincoln's interest in Negro colonization and the forces operating to oppose it. The pressure of war, reluctance of free negroes to approve the plan, influence of abolitionists, and diplomatic complications all served to delay action and finally caused the plan to be abandoned. Lincoln was sincere in his efforts to help the Negro and spent much time and effort in trying to get colonization underway in the Chirigui Province, New Granada. Lincoln's enthusiasm wavered when the members of his cabinet failed to approve the idea. The protests from Central America and the use of negroes as soldiers and laborers changed the attitude of many toward colonization. The President was alert to public opinion and sometimes changed his policies to conform to the desired patterns.

Beck develops his thesis in chronological order and thoroughly documents it for easy reference. This story bears the ear marks of a careful and capable writer.

Lincoln Events of 1950

The death of Oliver R. Barrett, March 5, 1950, has saddened the hearts of all Lincoln collectors and authors. Barrett was the supreme collector and a man of many friends. Sandburg and all of the others could count on Barrett's help in any forthcoming publication.

Dr. Harry Pratt, author and former Secretary of the Abraham Lincoln Association is again taking an active interest in the Lincoln field. This is good news. If I had to be absolutely sure about a Lincoln fact, Dr. Pratt would be my first contact.

Springfield, Illinois, continues to be the center of interest in Lincoln.

Lincolns' home, the tomb, the old State House, the old law office, and nearby New Salem are visited by thousands of people yearly.

The American Legion held its annual pilgrimage to the tomb on February 12. Most of the state and national officers were in attendance.

Abe Lincoln in Illinois was presented again at Kelso Hollow in New Salem State Park during the month of August. A group of Springfield players under the direction of Adelaide O'Brien made this popular production possible. Large crowds attended.

The Abraham Lincoln Association held its annual meeting, February 13, in the rooms of the State Historical Library. David C. Mearns of the Library of Congress spoke on "Our

(CONTINUED ON PAGE 25)

RECORDS
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HISTORICAL RECORDS

Conducted by STEPHEN FASSETT

In Re "The Future of Record Collecting"

By PAUL H. LITTLE

Stephen Fasset's somewhat gloomy forecast on the future of collecting 78 R. P. M. discs (HOBBIES, September issue) is, I fear a bit too pessimistic, and actually his arguments contain the very nucleus for rebuttal. I have followed his fascinating series in HOBBIES ever since it first appeared, and am as avid a collector as can be characterized by that term, engaging as I do in the avocation of record reviewing and the playing of record concerts at various Chicago community centers. Since I have in my own collection some 650 albums and 3000 single 78 R. P. M. records, I am naturally vitally concerned with the future just as he is. And, as I have some 400 33 $\frac{1}{3}$ R. P. M. sets, I can see the other side of the picture as well. So I've consulted several experts who are nationally known, and welcome this opportunity to present it to the readers of HOBBIES.

David Hall, now program director of Mercury Records and author of the famous *The Record Book and Records*: 1950, has this to say comparing shellac with long-playing discs: "In terms of *absolute* sound quality the 33 $\frac{1}{3}$ long-playing record does not and cannot bring to the listener the 30-14,000 cycles-per-second frequency range or 50-decibel dynamic range offered by the very finest 78 R. P. M. discs, 16-inch transcriptions, and magnetic tape. But the fact is that very little home phonograph equipment is able properly to reproduce 78 R. P. M. sound of this type, and the percentage of available 78 R. P. M. records—foreign or domestic—which meet these specifications is minuscule."

Mr. Hall goes on to say that the long-playing record has great virtues in economy of storage space, less surface noise, savings in purchase price and better sound as compared with the *average* shellac disc, and this is undeniably true. I am sure that Mr. Fasset will agree that some of the HMV recordings—notably, Sir Adrian Boult's reading of Holst's "The Planets" Suite achieve quality of sound reproduction which the best long-playing disc cannot touch. I personally would be loath to throw my set of

this work away in favor of an *lp*, and the experts will bear me out on this.

It is very important that record collectors recognize Mr. Hall's point on the unavailability of home equipment capable of *absolute* sound quality. This has been the bane and the bugaboo of the record industry. The average commercial phonograph that has been on the market the past ten years achieves at most a frequency range whose high averages about 5 to 6000 cycles; the best domestic machine (Magnavox) reaches 9000. But RCA-Victor has often issued 78 R. P. M. albums that were capable of giving a high of 14,000 (Toscanini's reading of music from "Die Gotterdammerung" being specific example). Only the collector with custom-built equipment ever succeeds in hearing either shellac or *lp* as it is meant to sound. The tendency today is not so much towards an obsolescence of the record *per se* as towards an ever-greater improvement of equipment. The long-playing disc itself, because of the fineness of its grooves, cannot possibly contain more than a 10,000 frequency high. Accordingly, equipment being standardized, the collector with good shellac need not take a back seat for the *lp* collector.

E. W. Foster, assistant service manager of The Magnavox Company, Fort Wayne, Indiana, whose phonographs have always been rated in the Consumer's Report as the very best obtainable in the medium-cost bracket as regards sound quality and durable performance, has this to say about shellac:

"Actually, the long-playing record is not new. Transcriptions for radio broadcasts, playbacks of programs used by advertising agencies and clients in presentation, were made on the 33 $\frac{1}{3}$ R. P. M. disc years before the *lp* record was marketed." (Even wire and magnetic tape, which can produce better sound, have been experimented with, these two media are not commercially available and probably will not be for many years to come because no one standardized piece of equipment in either wire or tape can be sold the public to enable them to play a standardized recording on either medium.) "However, in the past twenty years, the improvements in the record field have not been in equipment but in the record groove itself to achieve better sound quality. Today, the three-speed changer pro-

vides the collector with an ideal medium for the playing of his shellac as well his *lps*, and this type of equipment is likely to last a good while. We of Magnavox are continuing to make not only 78 R. P. M. replacement parts but concentrating heavily on replacements for the three-speed equipment, so collectors with shellac need not fear the future."

This is heartening, I think. Moreover, shellac discs contain a tremendous amount of music by artists that cannot feasibly be transferred to *lp*. Some of the performances by Rachmaninoff and Chaliapin, for example, will never be available at all except on shellac, and no transference is contemplated by the company owning the matrices. As a consequence, the collector or antique dealer handling and trading and selling shellac discs will do well to continue their quests for the real gems on shellac, with, in my humble opinion, a fair chance that by 1960 they will be able to play them and hear them with even better sound quality.

Secondary Rebuttal

By STEPHEN FASSETT

It is most gratifying to me that Mr. Little has taken the time and the trouble to write a rebuttal to my article on the future of 78-RPM recordings published in the September 1950 issue of HOBBIES. Since it is customary for the author of a controversial article to be allowed to offer a secondary rebuttal to the primary rebuttal, I shall now attempt to do that.

First of all, I am not against 78-RPM discs and recognize that in certain particulars they are still sometimes superior to LP's, particularly in regard to strength and extent of bass. (I believe, however, that Mr. Little is misinformed when he says that the LP groove "cannot possibly contain more than a 10,000 frequency high"). But, in view of the remarkable improvement in LP recordings since they first came out in 1948, is it not likely that in a few more years they will be at least as good as 78's in every respect?

In any case, this discussion does not focus on comparative quality of LP and 78-RPM recordings nearly so much as on the means of reproducing them and especially on what will happen to the means of reproducing 78's in the future. Mr. Little, therefore, was wise in quoting the comforting statement from E. W. Foster of the Magnavox Company.

Of course I agree with Mr. Little when he says that shellac discs contain a tremendous amount of import-

ant musical performances that will probably never be transferred to LP. I repeat, my article was not an attack on the 78-RPM disc; it was written to point out the dangers the future may hold in store for 78-RPM discs and to make collectors think of ways and means to preserve the performances on 78's so that no matter what happens to the records themselves the music thereon will not become inaccessible or entirely lost.

Incidentally, since my article was written a trend has started in the phonograph equipment industry that should do much for the cause of the 78-RPM disc, particularly those made in the early years of this century. I refer to turntable motors that will not merely run at any one or all of the three current speeds, but at any speed from 10 to 100. Zenith's new "Cobra-matic" record changer, for example, can easily and quickly be adjusted to run anywhere from 10 to 85 RPM, a feature which puts this company's machines ahead of all others for those who like to reproduce their old vocals at the correct pitch and tempo . . . those old discs which require speeds ranging from 70 or lower to well over 80. Unfortunately the "Cobra-matic" changer is not available as a separate unit, but perhaps it will be soon. For those who can afford it, Rek-O Kut has a new motor and turntable unit of the highest quality which will operate at not only the three current speeds but also anywhere from 25 to 100 RPM . . . the answer to a collectors dream.

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Favorite Pioneer Recording Artists

CAL STEWART II

By JIM WALSH

Just as I don't know exactly when and where Cal Stewart was born, I haven't learned precisely when his first records were made. In his Punkin Center book, Stewart said he had been telling stories into the phonograph for the preceding four years. Since the book was copyrighted in 1903, that would seem to indicate his beginning year as 1899, but the manuscript may have been, and probably was, written several years before it was printed. The comedian's recording activities certainly were under way well prior to 1899.

A few years before the death of one of the earliest artists to make records, Dan W. Quinn, I asked for any information he had about Stewart. Dan replied: "Seems to me that Cal Stewart started over in Jersey along about 1893 or '94, then when we all went over to Columbia. . . Cal made records right along and they sure did sell." (This "migration" to Columbia occurred a year or so before 1900—probably in 1898—when the competing company in New Jersey went out of business.)

The firm making records "over in Jersey" was the United States phonograph Company, whose laboratories were at 87-91 Orange street, in Newark. It turned out "New Jersey" cylinders, and the manager was Victor H. Emerson, who later became a

Columbia recording expert. In 1916 he founded the Emerson Phonograph Company. The United States catalog dated March 1, 1894, contains long lists of records by Quinn and several other artists, but Stewart is not represented. Those were the days before permanent masters, and it may be that Cal had already done some recording but had left on one of his trips and the supply had run out before the catalog was printed. This statement likewise should be noted: "In addition to the records listed in this catalog, we can also furnish an endless variety of vocal, instrumental and miscellaneous records, of which no catalog can be made." Possibly, but not probably, some of the Uncle Josh cylinders were included in this "catch-all." Russell Hunting's "Casey" records are the only monologs offered in the 1894 United States list.

Stewart is not included in the complete Columbia catalog for 1896, and he is still missing in 1897. But the 1898 Columbia list includes ten of the "Uncle Josh Weathersby Series," described as "Laughing Stories by Cal Stewart." Most of the names will be familiar to collectors who have seen them on records of later issue. They are numbered from 14000 to 14010, with 14006 omitted, and the titles are: Uncle Josh's Arrival at New York; Uncle Josh on a Street Car; Uncle Josh at the Opera; Uncle Josh at Coney Island; Uncle Josh in a Department Store; Uncle Josh at a Baseball Game; Uncle Josh's Troubles at a Hotel; Uncle Josh on a Fifth Avenue Bus; Uncle Josh at the Stock Exchange, and Uncle Josh's Invitation to Visit Him On His Farm.

The 1898 Edison cylinder catalog went Columbia five better. It contained 15 "Funny Talks, by the Popular Yankee Comedian, Mr. Cal Stewart." Numbered consecutively from 3875, they included: Uncle Josh's Arrival in New York; Uncle Josh in a Street Car; Uncle Josh at the Opera; Uncle Josh's Trip to Coney Island; Uncle Josh's Visit to a Department Store; Uncle Josh's Trip Home to His Farm; Uncle Josh Playing a Game of Baseball; Uncle Josh on the Signs of New York; Uncle Josh rides on a Bus on Fifth Avenue, New York (a long-winded way of listing the favorite record usually known as Uncle Josh on a Fifth Avenue Bus); Uncle Josh at a "Raines Law" Hotel; Uncle Josh's Trip to Boston; Uncle Josh's Troubles in a Hotel; and Uncle Josh at the Stock Exchange.

The Fifth Avenue Bus record seems to have been particularly well liked. The late Rex Beach, in his novel, "Goin' Some," which was dramatized and became a hit on the stage, chose for the locale of the story a ranch of the 1890's. The greatest pride of the cowboys was an "Echo" phonograph, playing wax cylinders which were

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"Clear As a Bell" and were announced as being made for "The Echo Phonograph Company, of New York and Paris." This was a thin disguise for the old Columbia cylinders, which (after the company moved its headquarters from Washington, D. C.) carried the New York and Paris announcement, and were represented to be "as clear as a bell." (This is a claim that was made for Sonora phonographs many years later.) One of the cowboy's favorite records was "Silas On a Fifth Avenue Bus," which introduced some foolery about a woman who "opened her valise and took out her purse and opened her purse and closed her purse," that always convulsed the ranchmen. "Silas," of course, is Uncle Josh, and the lines about the purse being opened and closed are used in the "Fifth Avenue Bus" record.

Cal was soon recording for all the companies, and if he always worked on a royalty basis, he was probably the first recording artist to have such a contract. He made seven-inch discs for Emile Berliner, as well as Improved records of the same size for Eldridge R. Johnson, and the February, 1902, Victor catalog contains 14 of his specialties. These include some titles not already mentioned, such as A Meeting of the School House Directors, Jim Lawson's "Hoss Trade" With Deacon Witherspoon, Daily paper at Pumpkin Center, and the laughing song, "I'm Old But I'm Awfully Tough," which gives some biographical information concerning Uncle Josh.

"Uncle Josh" recorded for Zonophone, too, and sometimes not in his Punkin (or Pumpkin) Center capa-

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COLLECTORS' GUIDE to American Recordings, 1895-1925 (Moses). Price \$3.75.—American Record Collectors' Exchange, 825 Seventh Ave., New York 19, New York. f124201

MONTHLY AUCTION SALE: Old vocal operatic records. Free list.—Collectors' Haven, 148 Hancock St., Brooklyn 16, N. Y. ap3882

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Cal Stewart, as "Uncle Josh," the "Cracker Barrel Philosopher," in front of the Punkin Center General Store. Reproduced by permission of the copyright owner, Fred W. Hager.

city. An Iowa record collector has told me of finding a Zonophone record of "The Arkansaw Traveler," a comic monolog usually considered sacred to Len Spencer, but which in this instance was recorded by Cal Stewart. More recently, a Maine collector has obtained a brown wax Columbia cylinder of the "Traveler" monolog, spoken by Len's brother, Harry, who seems to have made a good many more records than I believed when I was writing the Len Spencer series. (Incidentally, I was wrong when I said that Harry and Len were twins. Len was the elder.) But the great Leonard Garfield Spencer more or less evened things up when he made a Columbia record in 1902 of "Uncle Josh's Huskin' Bee." Perhaps Stewart was out of the country on one of his trips abroad when the impish Len engaged in this act of *lese majesty*.

The Stewart record list had grown to 31 by the time the Edison catalog, dated October, 1899, came out. Most

of the titles are still familiar, but one, "There Ain't A Word," is now unknown—at least to me.

Cal had two more offerings in the Edison list for November 20, 1899. One was "The Daily Paper at Pumpkin Center." (Whether the name was spelled pumpkin or Punkin appears to have depended on the preference of the individual company.) The other, which sounds particularly interesting, although I've never heard it, was "Uncle Sam to George." Here is the description: "The sailors of Admiral Dewey's fleet were entertained Saturday night, September 30, at a 'smoker' at the Waldorf-Astoria. The Admiral was there. Cal Stewart delivered this stirring patriotic poem in his quaint Yankee dialect." The cylinder soon disappeared from the catalog, and I don't know of anyone who has a copy. However, the fact that Stewart was called on to entertain at the testimonial dinner to the hero of the Spanish-American War shows that he

had already made for himself a wide reputation and gained a large following.

Even before the new century arrived, the comedian, whose nasal back country drawl and hearty laugh are unjustly dismissed by many present-day listeners as "corny" and "crude," had duplicated, on a minor scale, the feats of Shakespeare and Dickens in creating imaginary worlds of their own. The boy with his first recollections centering around a poverty-stricken farm somewhere in Virginia had grown up to become recognized as the archetype of the "hayseed" from the stony and sterile farms of New England.

Record buyers in other English-speaking countries were not certain what part of the United States the garrulous Uncle Joshua Weathersby hailed from. A writer in an English publication, the *Talking Machine News*, referred to his "quaint Western drawl." It is true that Stewart was fascinated by the rural types of the Middle West, particularly those of Indiana, where he made his home for some years before his death, but evidence can be adduced to prove that he always conceived of Uncle Josh and the other Punkin Center folks as New Englanders. Even so, a friend of mine in Decatur, Illinois, has told me that a certain outlying area there is known as "Punkin Center," because of the resemblance of its farm types to those in the Stewart records.

I think there is no doubt that our Uncle Josh was suggested by Uncle Josh Whitcomb, the beloved character whom Denman Thompson portrayed for so many years in "The Old Homestead." There is the similarity of names, for one thing, and, for another, the fact that Stewart gained valuable experience as Thompson's understudy. Thanks to a letter from Frank E. Hatch, of Boston, in a 1932 issue of *The Billboard*, we can trace the genesis of Thompson's original Uncle Josh. Wrote Mr. Hatch:

"It is related that on one occasion when Denman Thompson played Uncle Josh in a rural New Hampshire town, the audience demanded their money back because the character was one they could see every day without paying anything. It may be of interest to know that the character of Uncle Josh was the prototype of one Joshua Holbrook, a farmer who lived in West Swanzey, New Hampshire, where Denman Thompson was brought up and where he maintained a home up to the time of his death." So Joshua Holbrook became Joshua Whitcomb and Joshua Whitcomb in turn was transformed into Joshua Weathersby!

Cal Stewart was not the only member of the "Old Homestead" troupe to make records. I don't believe that Thompson ever did, but, as has already been told in *HOBBIES*, Richard José, the countertenor, was with the Homesteaders for several seasons, and afterwards became a popular Victor artist. The Old Homestead Double Quartet made several Victor records in 1904, and the late Fred East, who sang in that ensemble for three years, was engaged by Edison as a bass soloist many years later.

The Virginia-born Stewart did not

slavishly imitate New Hampshire's Denman Thompson. Rather, through his powers of imagination, observation and impersonation, he gradually made the buyers of fragile wax cylinders and scratchy discs familiar with a host of men and women who existed only in his mind, but seemed living beings, so typical were they of the New England country characters of that now remote era.

This appears to be a good point at which to quote some comments made by Stanley L. Johnston, of Lansing, Michigan. Mr. Johnston, a HOBBIES reader and Uncle Josh enthusiast, has been of unwearied help to me in trying to track down—unfortunately, without complete success—some of the more obscure details of Stewart's life. He has also made a thorough study of the Punkin Center series, as witness these thoughtful observations, taken from his letters to me:

"Herein lives my interest in Cal Stewart: The early phonograph was ignored by big name artists. Less known entertainers accepted the small fees offered and endeavored to make good records. In proportion to their success, plus mechanical improvements in both phonograph and recording, the phonograph gained popularity. Better known artists appeared and competed with the earlier artists. Some fell by the way, unable to hold out against superior talent. A few held on—people like Billy Murray and Henry Burr. Through the years, starting on early wax cylinders and with mediocre artists' competition, Cal Stewart held his own, even when the world's greatest artists were on records, with fortunes spent to advertise their names.

"His records provide a history of the recording art. First, the fuzzy, blurred wax cylinders, also the rough surfaced discs and, continuing through to the last, you will find a good study in mechanical improvements in record making. I don't pretend to like all his records, but I think many were fine.

"I think it would have to be conceded that Stewart never attempted anything beyond giving his hearers some laughs. His talks were short. If drawn out they might have been monotonous. They were short, amusing interludes, designed as a change from the more serious offerings. Stewart never stooped to drag in smut nor told sexy stories. His favorite by word was 'by gosh!' His strongest exclamation was 'thunderation!' In some earlier records 'Josh' was often foolish to the point of being a half-wit, but gradually this element disappeared and he became a fun-loving character, unlearned but not a fool. (This same transformation of character is revealed gradually in the hero of Dickens' 'Pickwick Papers,' the initially gullible but finally lovable Samuel Pickwick.—J. W.) He sometimes pokes fun at religious demonstrations, yet in 'Christmas at Punkin Center' he himself joins with the Peerless Quartet to sing 'Ring the Bells of Heaven,' doing a passable job, too."

Mr. Johnston calls attention to some seeming discrepancies in Stew-

art's account of his life in the book and interviews already quoted—discrepancies which probably can never be reconciled, since Mrs. Stewart is dead, the couple had no children, and none of the members of the comedian's family are living.

"If," says Mr. Johnston, "Stewart was 63 when he died it follows he must have been born about 1856. Stewart says he first appeared in 'The Hidden Hand' when he was seven years old. The only play by the name of 'The Hidden Hand' that I have found any record of was rewritten from a French play and first appeared in England in 1867. Stewart says he was born in Virginia and when he was 12 years old he left home, yet at 7 he was in Baltimore playing in 'The Hidden Hand.' Perhaps that 7 should be 17!

"Again," says Stewart, 'made my first appearance on the stage at the National Theater in Cincinnati, Ohio.' After that he had many different jobs. The statements seem to clash."

Stanley Johnston rather wistfully continues:

"If there was one time, like 1870, '80 or '90 that you could pin him down and definitely know he lived at such and such a place, it would be fairly simple to get something on him. The census bureau could furnish a copy, for a fee, of any census report prior to 1900. (For a copy of a census report later than 1900, you must be a very close relative of the person you are interested in.) The Civil War would ruin chances of finding him in the 1860 census, plus the fact that it is necessary to furnish the exact place of residence at the time the census was taken. That is also true of 1870-80-90.

"Stewart says he helped lay steel on the M., K. and T. Railroad. The first 786 miles of the Missouri, Kansas and Texas lines were built during the years 1869 to 1873. Many miles were added in later years, and it now has 3,188. It seems likely he worked at a later date—still, he may have started work young."



A cartoonist's conception of one of the most popular Cal Stewart records, "Uncle Josh on a Bicycle." Reproduced by permission of the copyright owner, Fred W. Hager.

Mr. Johnston tried to check on Cal's statement that he had been an express messenger in the Far West, by writing to Miss Irene Simpson, historian in the Museum of the Wells, Fargo Bank in San Francisco. She replied that records of the early period of the company's history had been destroyed by fire, but added: "As a rule, a Wells, Fargo messenger sat beside the driver, shotgun in hand, to guard the shipment of gold bullion being sent by the express company."

The Michigan investigator comments: "It is hard to think of the fun-making Stewart in this capacity, isn't it." And he sums up his perplexity by saying: "I am beginning to think Uncle Josh is the reality and Stewart the fantasy. I know more about Josh than I do of Cal!"

That mysterious production of "The Hidden Hand" receives mention in the following paragraph which appeared in the Columbia record supplement for September, 1919:

"Cal Stewart is a native of Virginia. His father and mother were Scotch (which accounts for his real name, Calvin). Stewart's first professional appearance was in a Baltimore theater as a pickaninny servant character in a play called 'The Hidden Hand.' Stewart once remarked he had had what he called a Huckleberry Finn career. He has been a stage coach driver, a locomotive engineer, a minstrel star and an express company messenger."

Somewhat similar statements were made in Columbia's supplement for December, 1919, the month in which Stewart died:

"Cal Stewart, the author and maker of the 'Uncle Josh Punkin Center' stories, is a native of Virginia and descended from good old Scotch ancestors. His early career was connected with the old minstrels, the school which produced many of our best loved comedians. Stewart's knowledge of life, which he so humorously portrays in his Columbia records, comes from his various experiences as a stage coach driver, a locomotive engineer and an actor. 'Cal,' as he is familiarly known to his thousands of admirers from coast to coast, writes as well as recites his own monologues and, naturally, records his own Columbia records."

Since beginning this series, I have played many of my Uncle Josh records. It would be fairly easy to compile from them a "Spoon River Anthology" of the population of Punkin Center. And there would be a resemblance to Cal Stewart's own life story in the fact that the details do not always hang together.

From "I'm Old But I'm Awfully Tough" we learn that Uncle Josh considers himself "a jolly old fellow from back in New England, where apples and peaches and punkins do grow." He admits that he likes to wink at "the purty gals" and gives his age as "near 73"—somewhat older than I have imagined him, but Cal certainly should have known how long his hero had been around. Uncle Josh also admits having an eye for the girls when, in "The County Fair at Punkin Center," he tells of attending a side show featuring "the Dance of the Seven Veils," in which the lovely performers appeared to have absently forgotten most of their gossamer.

Joshua shows his naive qualities on his visits to New York. He tries to

mail a letter in a fire alarm box, then sees a postman opening a mail box, takes him for a thief and struggles to arrest him, only to learn that he has assaulted "one of the postmasters of New York City." In this record Josh reveals that he was formerly postmaster of Punkin Center. Naivete is shown again when he says that he always stays at the Astor House because he likes "Mrs. Astor's" cooking. At home, he keeps on the mantel a "gold brick" that some sharper sold him, and he was "buncoed" by a lightning rod agent.

When the Punkin Center series begins, Uncle Josh is a widower, but we have no information concerning his late wife. As far as I have been able to determine, Uncle Josh, as was Cal Stewart himself, is without children but is well supplied with nieces and nephews. He begins to show more than a casual interest in the much-married "Aunt Nancy Smith," who had accompanied him on a sight-seeing trip to New York and become frightened when she saw a man's wagon running without any horses. Aunt Nancy is a widow, and one record is devoted to the old couple's courtship.

In the records made during the early 1900's the part of Aunt Nancy is taken by Mrs. Cal Stewart herself. Mrs. Stewart was a Tipton, Indiana, girl, Rossini Waugh, who is described by Fred Hager as a talented violinist. She traveled with the troupe which Stewart formed to give entertainments based on the Punkin Center characters. Her brother, James W. Waugh, was also a member of the group, which Mr. Hager says was a great favorite in the Middle West.

Mrs. Stewart's conception of Aunt Nancy was that of a cheerful, rather foolish old lady who giggled incessantly, just as Uncle Josh was addicted to constant expostulations of mirth as he told his anecdotes. Some listeners criticize this recurring chuckle on the ground that Stewart is "laughing at his own jokes," but I think the criticism is unjustified. Anybody who has watched an old-fashioned story teller knows that it is part of his technique to interrupt his yarn regularly with hearty laughs, usually slapping his legs as he does so. When Stewart laughs he is only giving added fidelity to his portrayal of the typical rustic. On the other hand, I agree that the incessant laughing of such comedians as Harry Lauder and Billy Williams, the old-time English music hall comedian, is unnecessary and irritating.

After Ada Jones came into popularity, Mrs. Stewart ceased to take part in the records probably because Ada's versatility and powers of mimicry were greater than her own. In the famous comedienne's capable hands, Aunt Nancy develops an acidulous streak absent from Mrs. Stewart's depiction. Some collectors have the impression that records labeled as by "Mr. and Mrs. Cal Stewart" were actually made by Stewart and Ada Jones, and even that they were married to each other, but this is wrong. However, I have been told

that Cal and Ada did fill some Chautauqua engagements, in which they portrayed Uncle Josh and Aunt Nancy.

The record of "Uncle Josh at the Chautauqua" may have been suggested by some of their experiences.

"Uncle Josh's Courtship" was followed, in 1907, by "The Wedding of Uncle Josh and Aunt Nancy." In the Victor record Mr. and Mrs. Stewart have the assistance of the Haydn Quartet; in the Columbia, the Peerless, with Bill Hooley and Frank Stanley, respectively, taking the part of the officiating minister. The quartet, referred to as "the Punkin Center Sympathy Quartet" ("it has the sympathy of the hull village when it tries to sing") is asked to render something appropriate and obliges with "She May Have Seen Better Days." Uncle Josh remarks that he doesn't think "that's too doggone appropriate," and the minister shows his sentiments by waiving the privilege of kissing the bride. Uncle Josh tries to find out how many times Aunt Nancy has been married previously, but doesn't succeed.

However, in one of the best of the sketches, "Uncle Josh and Aunt Nancy Put Up the Kitchen Stove," made a few months before Stewart's death, Josh remarks that Nancy doesn't need a stove, "because all the cookin' you know how to do, you can do on a fire-place." Nancy replies that "I cooked for three dif'rent men before I married you!" and this elicits the retort: "Yes, and they're all dead now!" Then Nancy says something that justifies our suspecting Uncle Josh, like many New Englanders, is "a leetle closefisted." She snaps: "I know another one that's dead, only he's too stingy to have a funeral!"

Mr. Johnston remarks that Mr. Weathersby's strongest expression was "thunderation!" but he must have forgotten "Uncle Josh's New Year's Pledge." Of course Stewart didn't use profanity on records, but in this one he tells of how Joshua took a pledge to "quit cussin'" only to break it when he fell down the cellar stairs. I can't recall that Uncle Josh smoked or drank anything harder than cider, but in "Uncle Josh Keeps House" a series of calamities included his dropping his chewing tobacco into the churn.

It is true that Josh poked good-natured fun at some aspects of backwoods religion. In "Uncle Josh at a Camp Meeting" his imitation of the pious brother who intoned "Yea, verily!" is a masterpiece of unctuous humor. But devotions at bedtime appear to have been a regular part of life in Uncle Josh's home. Mr. Johnston called attention to the singing of "Ring the Bells of Heaven" in "Christmas Time at Punkin Center." He might have mentioned that in the Columbia record of "Evening Times at Punkin Center," made in 1903, Uncle Josh leads the family circle in singing "On Jordan's Stormy Banks I Stand." This record was discontinued some years later, but was re-made and reissued under a new number in 1919. In the later, improved version the concluding hymn is "Sweet

Hour of Prayer." A touch of topicality resulting from World War One is given by a mention that "Reuben" (apparently one of Aunt Nancy's children by a former husband) is in France and has never seen his baby son. I may mention here that when Columbia cut out an Uncle Josh record, Cal usually re-made it a few years later and saw it acquire renewed popularity. He does not seem to have followed this re-making process with any other company.

We don't know the population of Punkin Center, but it had a newspaper, the weekly *Bugle*. (There was also a short-lived daily.) When a touring chiropractor (in "Train Time at Punkin Center") asks what is the population, Uncle Josh answers, "Principally fruit." Told that the visitor wants to know how many persons live there, Josh replies: "Git out an' count 'em! They're all here at train time!" In another record, it is said that a train comes to Punkin Center only once a week. No wonder Uncle Josh referred to himself in one of his songs as "a durned old rube from a high-grass town!"

Since Stewart was born on a Virginia farm and grew up there in reconstruction days, he probably was a Democrat, if his early environment counted for much. He looked so much like William Jennings Bryan that he was frequently mistaken for the Democrats' perennial presidential nominee. However, Punkin Center was staunchly Republican. We learn, by hearing the Edison cylinder, "Uncle Josh's Letter From Home" that there were only ten voters in the village and that Punkin Center would have gone Republican by a majority of ten if Ezra Hoskins hadn't been cross-eyed and mistakenly placed his mark in the Democratic part of the ballot.

This same record mentions the only death I can recall of a Punkin Center character, but Uncle Josh doesn't seem to expect us to take it seriously. He says that Reuben Hendricks was on the top floor of the rubber factory when it caught fire. To save himself, Reuben encased his person in so much rubber that he started bouncing when he jumped and hit the sidewalk. He bounced for four days, "and then we had to shoot the durn fool to keep him from starvin' to death." Of course, nobody really believes this whopper, which Josh also tells Aunt Nancy in "Uncle Josh's Courtship." Anyway, what would Punkin Center be doing with a rubber factory?

Ranking next to Josh and Nancy probably is Jim Lawson, a wooden-legged Civil War veteran, who seems to be the hamlet's official sto, liar and horse trader. Even so, Jim has his better qualities. He must have been gifted with a good voice, for ordinarily he sang in the church choir. His singing ended for a while after he had a misadventure with a skunk, which is related in the 1903 Columbia record, "Ground Hog Day at Punkin Center." As Uncle Josh hilariously tells it: "We used to give Jim a dollar a Sunday to sing in the choir down to the church but now they're givin' him a dollar every Sunday to stay

away!" At best, Mr. Lawson's spiritual development was low. In "The Revival at Punkin Center," Uncle Josh quotes the revivalist as saying that hell's full of champagne, fast-stepping race horses and beautiful women, and the rapturous exclamation that Jim shouted broke up the meeting.

On one occasion, Uncle Josh was summoned to the county seat as a court witness, and Jim went with him. They stayed in a hotel known as the Bug House, because it was operated by a man named Bug. At the end, when Josh is ready to go home, after being rejected as a witness on the ground that he had "just got out of the bug house," the sheriff has Jim in tow and says that, judging by the

way Mr. Lawson has been carrying on, he intends to keep him "in the bug house."

Other well known Punkin Center folks, in addition to many minor characters, are Si Pettingill, the grocer; Lige Willitt; Deacon Witherspoon; Ezra Hoskins, the tavern keeper; Hank Weaver and Cynthia Lawson, Jim's wife. All are portrayed in a way that makes their personalities and peculiarities easily understood, even though we usually see them only through the eyes of Uncle Josh. Summed up, the Punkin Center records constitute a truthful picture of the humorous side of the typical Yankee village of two or three generations ago.

(To be Continued)

What to Look for When Purchasing a Music Box

By GLENN P. HECKERT

Music boxes were made in a good many different grades, and the case is often a good guide to the quality of the works. The earliest boxes were in plain walnut, mahogany, or any other wood cases, without any inside cover glass, and were key wound. Although the tunes were not chosen for American trade, the arrangement was good. Later the cases had inlaid covers and stained or grained boxes.

The Program Card is of considerable value because the memory of some of the older titles has almost entirely disappeared. The selection of the airs was often a strange combination of popular classics, hymns, patriotic, operas, etc. These features, combined with the grade and condition of the works, determines its value to the ultimate owner.

It is necessary to balance these features, one against another, when deciding whether or not to purchase a box. The use a box has had determines the cost of restoring it. So it is necessary to examine the works from that standpoint. A box may be worn out from constant use. Some have had lots of oil put in, usually in the wrong place and on top of the dirt. I refer to the pinion leaves, pivots, and worm of the governor. Almost never do you find oil in the mainspring. If the owner has oiled the cylinder pins, he has usually preserved the most vital part, although the cylinder in this case is usually black with hardened oil and dust. There is a way to clean this all off without injury — except verdigris spots. Also, this type of dirt gathers under the points of the teeth and deadens the tone. After prolonged soaking, this dirt can all be cleaned away and the clear ringing tone that is found only in a music box, will be restored. But if the box has had lots of use and no oil on the pins, the pins become rounded on the ends. Also, the points of the teeth become rounded and the dampers break off, too.

Since the pins do not wear down evenly, it is necessary to grind the tops down in a lathe enough to even them up. This gets rid of the clicking

and snapping noise. So when you examine a box, examine the condition of the pins first. If there are many bent and broken, it is a long, slow job to straighten up the bent ones and replace the broken ones. This must be done before grinding the pins. Also, the points of the teeth must be lapped on a surface plate until all roundness disappears, the dampers reshaped and the broken ones replaced. Like the cylinder pins, the comb points do not wear down evenly. The most active ones become shortest. Particularly this is true of the bass notes which are stiffer.

If there are too many broken points and teeth, I would not advise anyone to buy it because it indicates general misuse. With modern wafer-thin grinding wheels, the broken points of teeth can be replaced. The disk makes a perfect slot without first detempering the tooth. Great care must be used in setting the points and finishing them up. The replacement of a tooth is a slow, painstaking job. We see very few new teeth that have been put into a comb that are well finished and properly tuned. Look for missing dampers and see that the lead weights under the lower teeth are not corroded and eaten away from exposure to dampness. If they are reduced in weight, the tone will be high and tinny. The weights must be replaced with ones that are too heavy by soldering on new ones. Of course, if they are not too far gone, they can be cleaned and some soft solder added until they are properly tuned. It is quite an art to tune a whole comb. But it is not so serious to retune an individual tooth here and there.

If the box will run, listen how it plays. Other points to consider are the mainspring and ratched pawls and ratched wheels. Cautiously try the winding for this. Look to see if the stop works are broken or missing. See if the governor turns freely. If not, this is usually an indication of wear in the pivots, escape wheel, and thread of the screw. It requires great care and practice to regrind or polish a cut worm. The jewel may be cut, too. These I usually replace with flat back garnets, taken from an old garnet

brooch. The pivot holes frequently need bushing. The barrel arbor bearings frequently need to be polished and the barrel holes bushed. Frequently, the mainsprings are found to be too strong and will run the box too fast. Weaker springs should be put in to run the box at the proper speed and to save wear. Worn wheel teeth can be recut, or the wheel should be replaced.

Sometimes a music box has stopped from some minor cause or obscure factory error, and has been set away in an attic or cellar for many years. These boxes are seldom worn and will often restore like new. Sometimes boxes have been tinkered with by an inexperienced person. You must be alert about this, for music boxes are often sold after someone has made a futile attempt to repair them and the damage does not show.

I own a box, the case of which is practically ruined from rotting at the bottom, but the works are good. Some day, I expect to find a good case into which these works will fit.

Cut up screw slots indicate tinkering, so examine the box well for hidden defects. If the box has been exposed to heat, the cement in the cylinder may all be on one side. In this condition, the cylinder will not slide on its shaft. If so, recementing is necessary. Ruined boxes are not worth restoring, but can often be bought cheaply and kept for parts for repairing other boxes. The screws are all metric, and any replacements of screws must either be hand made or taken from old boxes. Considering that most boxes have never been thoroughly cleaned, 60 or 70 years of dirt is quite a matter to remove. The mainspring should be removed, cleaned, and coated with coarse graphite flakes in vaseline. Large boxes often can be purchased at proportionally more reasonable prices than small boxes because the modern homes do not allow room to display them. Fine quality small or medium size boxes are rare today, because there weren't many of them made. There are many cheap boxes in stained cases on the market, but the selection of tunes and the playing is not too good, and the workmanship in concealed places is poor and rough. In the miniature boxes, about the same rule applies.

LINCOLNIANA IN 1950

(CONTINUED FROM PAGE 18)

Reluctant Contemporary, Abraham Lincoln,"

A committee appointed by Governor Adlai Stevenson of Illinois is trying to raise funds for the purchase of the Barrett collection of Lincolniana to be presented to the Illinois Historical Society. Much progress has been made, but more contributions are needed. Please send them to George Bettinghaus, Treasurer, Marine Bank, Springfield, Illinois.

The Fellowship Groups are active throughout the country. Washington

(CONTINUED ON PAGE 27)



THE JEWELRY OF INDIA

About seventy-five years ago the primitive chopped gold form of jewelry reached its most perfect artistic expression in Ahmedabad and Surat in Western India, and is always delightfully seized upon by collectors when it can be found.

These chopped pieces were made of the purest gold, flat or in cubes, and by removal of the angles in octahedrons, and being strung on red silk, were considered the finest archaic jewelry in India. The nail-head earrings were identical with those represented on Assyrian sculptures.

The beaten silver jewelry of the Gonds and other wild tribes in the plains of India, and the Himalayas, was also very primitive in character; the brooches in particular worn by the women of Ladak were identical with those found among Celtic remains in Ireland and elsewhere. The form, a flat and hammered silver band, hooped in the center, with the ends curled in on the hoop, is too artificial to have arisen independently in India and Europe, and probably traveled with the Celtic emigration from the East, westward.

The finest Hindu jewelry, of the purest Hindu type, was of beaten gold and illustrates the remarkable way in which the native workers in gold and silver elaborated an extensive surface of ornament out of apparently a wholly inadequate quantity of metal, beating it almost to the thinness of tissue paper without at all weakening its effect of solidity. By their great skill and thorough knowledge and appreciation of the conventional decoration of surface, they contrived to give to the least possible weight of metal, and to gems, commercially quite valueless, the highest excessive elaboration of detail, violating the fundamental principles of ornamental design nor failing to please, even though it is by an effect of barbaric richness. This contrasts with our jewelry in which the object of the jeweler often seems to be to bestow the least amount of work on the greatest amount of jewelry.

The deceitfulness of its false appearance of richness and solidity, and flaunting gorgeousness, was, in fact, one of the greatest charms of Indian jewelry. A necklace, or whatever ornament it may be, made up apparently of solid rough-cut cubes of gold would be found to be very

light. Though hollow, it was not false and was of the purest gold, "soft as wax," and it was this which gave the flimsiest and cheapest Indian jewelry its wonderful look of reality. Another example of a necklace or girdle of gems which looked priceless would be discovered to be just the glamor of pearls and diamonds, emeralds and enamel, with "deceitful shine" but of no intrinsic value. For the Indian jeweler thought only of producing the sumptuous, imposing effect of a dazzling variety of rich, brilliant colors, and nothing of the quantity and cared nothing for the commercial quality; and the flawed "tallow-drop" emeralds, and foul spinel rubies, large as walnuts, and mere splinters and scales of diamonds which he so lavishly used, were often valueless, except as points, and sparkles, and splashes of effulgent coloring. But nothing could exceed the skill, artistic feeling, and effectiveness with which the gems were used in India, both in jewelry proper and the jeweled decorations of arms and plate.

The finest gemmed and enameled jewelry in India was that of Cashmere and the Punjab. Tiaras, aigrettes, and other ornaments for the head, and hanging over the forehead, earrings and ear-chains; nose rings and nose studs; necklaces made up of chains of pearls and gems, falling on the breast almost like a stomacher of gems. Others, of tablets of gold set with precious stones, and strung together by short strings of mixed pearl and turquoise with a large pendant hanging from the middle, gemmed in front, and exquisitely enameled, like all the rest of this necklace, or rather collar, at the back; armlets, bracelets, rings and anklets; all in never-ending variations of form, and of the richest and loveliest effects in pearl and turquoise, enamel, ruby, diamond, sapphire, topaz, and emerald. The bracelets often end in the head of some wild beast, as in the bracelets of the Assyrian sculptures. The long dangling necklaces worn by the women were called *lalanti*, or "danglers," "dalliers," and *mohammala*, or "garlands (spells) of enchantment."

The *babul* ornament is not only very pretty, but highly interesting, for it proves that the Phoenician art, so long forgotten in Europe, of soldering gold in grains, which Castellani rediscovered and practiced in an obs-

cure village, was never lost in India.

The gold jewelry of Trichinopoly could not be exceeded in the technical excellence of its rose-chains and flexible serpent and heart necklaces and bracelets.

Gem engraving is an immemorial Eastern art and Delhi was famous for its practice. The old Delhi work in cut and gem-encrusted jade is priceless. The Chinese had cut jade for ages, but never ornamented it, except by sculpture; but when it was introduced into India, the native jewelers, with their quick eye for color, at once saw what a perfect ground it afforded for mounting precious stones, and they were the first to encrust them on jade.

In nothing do the people of India display their naturally gorgeous and costly taste so much as in their jewelry and jeweled arms, which are not only fabricated of the richest and rarest materials, but wrought likewise with all the elaborateness, delicacy, and splendor of design within the reach of art, an art which has come down in unbroken tradition from the Ramayana and Mahabharata. Though the early civilizations of Egypt, Greece, Rome and Assyria all influenced each other, the earliest records, the national epics, and ancient sculptures and paintings, represent the forms of Indian and Hindu jewelry, gold and silver plate, common pottery, and musical instruments exactly as we have them now.

—I. G.

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LINCOLNIANA IN 1950

(CONTINUED FROM PAGE 25)

Lincoln Group, Wisconsin Lincoln Fellowship, Lincoln Memorial Association of Redlands, California, Boston Group, Civil War Round Table in Chicago, and Lincoln Fellowship of Southern California were among the groups having regular meetings and programs.

Edgar Lee Masters, poet and Lincoln student, died March 5, 1950. He is best known for his Spoon River Anthology. He is buried in Oakland Cemetery in Petersburg, Illinois, near the grave of Ann Rutledge. The inscription on the stone at the head of Ann's grave was written by Masters.

The writings of Abraham Lincoln, a project being carried on by the Abraham Lincoln Association, will be published by Rutgers University Press. Publication date has not been set, but considerable progress has been made toward completing the con-

templated twelve volumes. These sets will be expensive, but invaluable to libraries, students of Lincoln, and others who are interested.

The Chicago Historical Society succeeded in securing for exhibit all of the known copies of the Gettysburg address that were written in Lincoln's own writing. They were on exhibit in November and were seen by many people.

The Abraham Lincoln Book Shop of Chicago has issued an interesting catalogue #14 dealing with Lincoln books, The Civil War, Confederate States, etc. Some interesting comments are to be found in this catalogue concerning new or forthcoming books.

Mr. Edward J. Jacob of Peoria issued an attractive and worth while booklet dated, Sunday, February 12, 1950. Lester Schriver of Peoria wrote an appreciation and acknowledgement as a sort of preface to the book and sent it to a number of his friends. The booklet contains many choice excerpts from the Lincoln literature.

The Lincoln Foundation Advisory Group made the following selections during the year:

Lincoln Finds A General, Kenneth P. Williams, as the Lincoln book of the year.

Mrs. Lincoln Revealed in A New Light, Mrs. Ruth Painter Randall, New York Times Magazine, was considered the best magazine article of the year.

A Chance For Every Man, James C. Campaigne, Indianapolis Star, was voted to be the most timely editorial of the year.

Abe's Admonition, Eugene Craig, Fort Wayne News, was thought to be the most significant cartoon appearing on February 12, 1950.

Many other interesting articles appeared during the year in the Illinois State Historical Journal, The Abraham Lincoln Quarterly, The Lincoln Herald, and Lincoln Lore. These four publications continue to sponsor the best in Lincoln literature.

Lincolniana of Tomorrow

Many recent books in other fields have been written by a large number of special contributors. For example, "Education For Life Adjustment," is the work of several specialists and has had a wonderful reception. It would appear that a complete and well interpreted Life of Lincoln should be written with a historian, a psychologist, an educator, an attorney and perhaps others giving us the various interpretations and points of view as seen by them. If several of such specialists could work cooperatively, most of us could probably get a better understanding of Lincoln. One can scarcely visualize any one person having the competency to give us a true and adequate interpretation of the many sided Lincoln.

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JEWELRY WANTED

NOW WE ARE SEVEN: Collectors want antique earrings for pierced ears—Helen Beard, Yazoo City, Miss. ap126123

WANT JEWELRY, antique or old chains, watches, rings, pina, pendants, ear screws, bracelets, also diamonds and semi precious stones.—Ray Kirby, 1664 Stemmons Ave., Dallas, Tex. n123271

Wanted: Any type of jewelry on which there is the imprint likeness of old vintage cars.—B. J. Pollard, 14300 Prairie, Detroit 21, Mich. ap3483

WANTED TO BUY: All types chain-slides.—Ruth Friedman, 35-50 88 St., Jackson Heights, New York. jly6084

WANTED: Antique gold earrings for pierced ears.—Mrs. G. Darrington, Yazoo City, Mississippi. n12238

WANTED: ANTIQUE jewelry, gold teeth, scrap gold, watch cases, heavy gold and silver chains, anything old in gold & silver.—Clyde O'Neal, 400 Franklin St., Waco, Tex. mh3234

JEWELRY FOR SALE

IVORY ROSARIES, carved crucifix, silver chain \$5. Of Coral beads \$10. Garnet \$8. Real green or red enameled beads \$5. Tiniest real pearls \$7.00. Ivory round beads necklace, 18" \$2. Elephant carved beads, \$4. Garnet, graduated \$7. Green Jade \$5. Pink stone \$4. Agate \$4. Allow 3 months for delivery.—Motiwala Thrd Bhoiwada, 35H, Bombay 2, India. mh62971

ANTIQUITY JEWELRY. Write us about our interesting stock.—Frederick T. Widmer, Jeweler, 31 West Street, Boston, Mass. (Est. 1844). Liberty 2-3*17. jly120291

UNUSUAL HISTORICAL Memento — Gold-plated, finely detailed dangle earrings with Churchill's famous "V for Victory" hand signal. Limited stock. \$1.95 pair.—Personalized Gifts, 509 Fifth Avenue, New York 17, New York. ap3614

ANTIQUITY JEWELRY: 14-K Mesh chain, 18", \$45. Large gold locket with diamond, \$48. Book chain with Victorian locket, \$22. Handsome large striped agate heart on lapel pin, \$24. Goldstone and mosaic brooch, \$12. 5 stone fire opal ring, \$35. Unusual gold ring, 12 real pearls, \$40. Sardonyx intaglio charm, \$12. Coral hand charm in gold sleeve studded with turquoise, \$17. Round locket with cat's face, green eyes, \$8. Two pairs large Victorian cuff buttons, write. 14-K buckle bracelet, fine engraving, black enamel tracery, \$65. Gold sunburst large diamond, \$65. Oval 18-K brooch with oak leaves and coral berries, \$18. Elegant cameo bracelet, 10 cameos, each in 14-K frame, \$85. String good cultured pearls, \$45. Many other pieces, write.—Arlene Carver, 3780 Lothrop, Detroit 4, Mich. f18001

UNUSUAL ANTIQUE chain - slides, jeweled, enameled, plain.—Ruth Friedman 35-50 88 St., Jackson Heights, N. Y. jly6084

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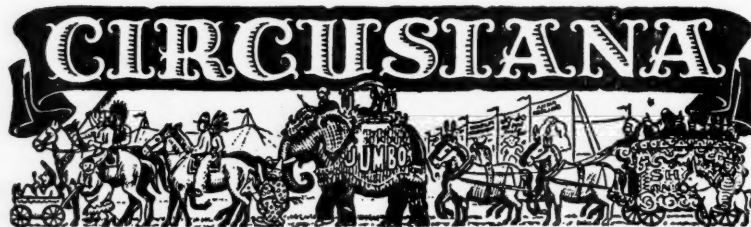
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CIRCUS STARS OF YESTERYEARS

By A. MORTON SMITH

VII. BESSIE CASTELLO

(EDITOR'S NOTE: This is the seventh of a series of articles about scintillating stars of the big top of another generation, retired but still given to zestful living.)

PART III

Fred Castello convinced his father Dave, head of the famous Castello family of bareback riders, that he had located a promising rosinback horse in Detroit.

And since the success of bareback riders largely depend on sure-footed, broad-beamed equines, the elder Castello yielded the wherewithal for the round trip from their home town of Henderson, North Carolina, and the purchase price of the animal.

But was he surprised when Fred came home on Christmas eve, 1908, minus the horse, but with a pretty bride. He had been married to Bessie Gregory of the Gregory family of acrobats two days before.

Thus began Bessie Castello's transition from an acrobat to a bareback rider of note and today as she sits in her cozy cottage in Henderson which has been her home since her marriage, she reflects on 40 years of trouping with the big shows and little ones, and the three generations of her descendants who are carrying on in the sawdust arena.



BESSIE CASTELLO, right, is pictured with her cousin, BESSIE GREGORY, in costume for their double trapeze act. They were known as "Little Bessie" and "Big Bessie" of the Gregory Family of Acrobats, from 1896 to 1908, with various circuses.

And while she has been retired from show business some 15 years, she may turn up most any time in the circus arena. For though Mrs. Castello quit riding in 1935, she appeared 10 years later at the St. Louis Police circus, as a character clown, and was such a hit that Roy Rogers contracted her for a 13-weeks' tour with his troupe.

Mrs. Castello, although a grandmother, impersonated a little girl who had "lost" her father at the circus, and she prowled through the seats, screaming for "Daddy" to the hilarious amusement of the spectators.

Bessie Gregory was born January 30, 1888 in Ottawa, Canada, the daughter of John and Mary Skelton. Curiously enough, while her parents were both members of theatrical families, neither of them took to acting. Her father was a building contractor in Ottawa. His brother, Charlie, who took the professional name of Gregory, headed the Gregory family of acrobats, while Mrs. Skelton was the former Mary Brown, sister of the Six Brown Brothers troupe, of vaudeville fame, who got their start in Ringling Brothers circus concert.

Bessie made her debut as a performer when she was eight years old as a member of the Gregory acrobatic troupe. Other members were her uncle, Charlie, and his two daughters, Bessie and Marguerite. And with two Bessies in the act, Charlie's daughter was known as "Big Bess" and her cousin, newly initiated, was "Little Bess." The latter's first appearance was in an Ottawa theatre, since her uncle wanted to make sure of her stage presence before he took her on the road.

In the years that followed, Bessie not only took part in the acrobatic act, but she was also a topmounter for her uncle's balancing perch act, and participated in a triple trapeze act with her cousins.

They were with various circuses, including Adam Forepaugh-Sells Brothers, and it was in 1903 while with the Norris and Rowe circus, that she met Fred Castello of The Riding Castellos.

The Castelllos came from a pioneer family of American circus artists. Dave Castello, Fred's father, whose family name was Loughlin, was apprenticed to the famous Dan Castello of bareback riding fame, who was a partner in the P. T. Barnum Circus and Menagerie, when it went on the road for the first time in 1871. Dave Castello was married to Zazel, the human cannonball, said to be the first woman to be shot out of a cannon in a circus arena, featured by the Batchellor and Doris circus as early as 1881.

Fred was one of five children of this couple who became riders and aerialists. After his marriage to Bessie Gregory, the couple had their own riding act on the Yankee Robinson Circus in 1909 and 1910. Between those seasons, their daughter, Bebe was born at Henderson.

From the Yankee Robinson circus, the Castelllos went to the Sparks Circus operated by the late Charlie Sparks and it was in the fall of 1917 that Fred Castello was accidentally killed.

Between circus seasons, when the family spent their winters in Henderson, Mr. Castello was a deputy sheriff and volunteer fireman. He was mounting a fire truck to answer an alarm, when his pistol in a holster on his hip, was accidentally discharged, causing a wound that soon thereafter took his life.

Mrs. Castello joined her sister-in-law, Edith Castello, and Lulu Davenport, of another famous family of bareback riders on the Ringling Brothers Circus in 1918. The trio of feminine artists were known as The Riding Waltons.



BESSIE CASTELLO is pictured here on the Hagenbeck-Wallace circus lot in 1932 when she was with the Poodles Hanneford troupe of bareback riders. In the picture with her are E. J. Kelly, left, circus photographer, and Rex De Roselli, circus press agent.



BESSIE CASTELLO was a member of the famous Orrin Davenport troupe of bareback riders from 1920 to 1926 with Ringling Brothers and Barnum & Bailey and Hagenbeck-Wallace Circuses. Pictured, left to right, are Victoria Davenport, Orrin Davenport, Lulu Davenport and Mrs. Castello. This picture was made on the Ringling lot in 1922.

When Ringling Brothers and Barnum & Bailey Circuses were combined for the season of 1919, Mrs. Castello joined the Orrin Davenport family of riders, who were with the Ringling show for three years and then moved to Hagenbeck-Wallace Circus, where they were a center ring feature for the next five years.

In the latter years, Mrs. Castello was joined during the summer months by daughter, Bebe, who was attending school in Henderson, and she rode with her mother in the Davenport family act, and later with the Poodles Hanneford and May Wirth riding acts.

Mrs. Castello left the Davenport troupe to join the Hannefords in 1927, and during the next eight years, she was with Poodles Hanneford's riding act several years on the Sells-Floto circus, and with the George Hanneford act on the Downie Brothers circus.

In 1934, she joined her sisters-in-law, Edith and Ruth Castello, in a revival of the Riding Waltons troupe, and they were featured at Steeplechase park, Coney Island, New York, throughout the season. The next year, the act played amusement parks and fairs throughout the country, and at the end of the season, Mrs. Castello retired from the circus arena. It was the same season that her brothers-in-law and sisters-in-law, gave up tramping to become substantial business people of their home town of Henderson.

It was too much for Bessie Castello, however, to disassociate herself entirely with show business, and she went to the John Benson Wild Animal Farm at Nashua, New Hampshire, in the spring of 1936, as an instructor for juvenile aspirants to learn bareback riding.

For the next four years, Mrs. Castello spent the outdoor seasons demonstrating the art of bareback riding to youthful novices.

Meanwhile, daughter Bebe had been married to Joe aerialists, and they were the parents of a lovely blonde daughter, Joanne. In 1940, when Joanne was ready to enter junior high school, her grandmother gave up tutoring at the Benson farm to keep house in Henderson so her granddaughter could attend school there while her parents were on the road with shows.

Joanne was graduated from high school in 1944 and joined her parents with Ringling Brothers and Barnum & Bailey Circus as an aerialist.

Mrs. Castello's yearning for show business was revived and she conceived the kid character and sold the idea to the producer of the St. Louis Police Circus. Since her engagement in 1946 with the Roy Rogers troupe, she has remained at her home in Henderson except for occasional visits with her children and grandchildren.

Granddaughter Joanne, was married to Elden Day, an aerialist and now they are the parents of blonde, bright-eyed Dolores, Mrs. Castello's great-granddaughter.

The four generations of Mrs. Castello's family were united during the summer season of 1950 and tiny three-year-old Dolores already has received a booking agent's contract as a performer, when she is ready for her circus debut.

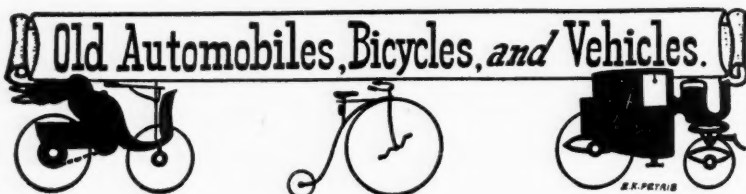
Mrs. Castello, who was once described by a magazine writer as "a cyclonic French doll in ruffles, ribbons, vermilion lips and a mop of curls" certainly belies the fact that she is a great-grandmother. She is still youthful in appearance with blonde hair, flashing brown eyes and dimples, and dynamic in her actions.

It would not surprise her family if she takes another fling at show business. Daughter Bebe, on the other hand, looks forward to her retirement.

She and her husband have a high aerial act, performing on trapeze bars 100 feet above the ground. Mrs. Siegrist is planning for the time when they will have a home of their own, so they may send Dolores, their granddaughter, to school, just as Mrs. Castello kept house for Joanne, Dolores' mother.



FOUR GENERATIONS of Mrs. Bessie Castello's family is pictured here on a show lot in the summer of 1950. Left to right are Mrs. Castello; her daughter, Bebe Siegrist; her granddaughter, Joanne Day; and in front, her great-granddaughter, Dolores Day.



THE WAGNER CARS

By ESTHER FLINT COPPERNOLL

After reading an article on George Mortimer Pullman and his first sleeping car, published in the June edition of *HOBBIES*, under the section, "Notes on Trains," and then after talking to numerous people, I have been surprised to learn that many of them had never heard of the "Wagner Car" which was invented and first produced by Webster Wagner, a native of Palatine Bridge, N. Y. One lady in particular, who is a teacher, told me that just recently her pupils had been studying about the Pullman trains, and that she, herself, did not know that the first sleeping and palace cars operated by the New York Central Railroad Company were the invention of Mr. Wagner.

Webster Wagner was in every sense of the world a self made man. He was born in Palatine Bridge, N. Y., on October 2, 1817, a son of John Wagner and Elisabeth Strayer and a grandson of George Wagner who was a son of Lieut. Col. Peter Wagner, Jr., of Revolutionary fame. He was named for Doctor Joshua Webster the family physician and husband of Catherine Wagner, who was a cousin of his father.

Beer's History of Montgomery County tells us that his school ad-

vantages were limited, and that at a suitable age he was apprenticed with his brother James at the wagon makers trade which business proved unprofitable and was abandoned. Through the efforts of his good friend Livingston Spraker, a director on the New York Central Railroad Co., he received the appointment in 1843 of Station Agent at Palatine Bridge, his agency embracing both the ticket and freight business to which was subsequently added the agency of the American Express Co.

An old scrap book in the writer's possession contains the following clipping—without date, but the fact that it is placed next to an article telling of the tragic death of Mr. Wagner, lends the opinion that it was published at the same time in 1882—under the heading, "The First Wagner Car," and reads:

"The late Senator Wagner recently gave the following account of the origin of the Wagner Sleeper to a reporter of the New York Times.

"I had never thought of the sleeping car until I saw one, of a very clumsy pattern, that had been built by someone living up beyond Palatine Bridge. The man had no capacity, no capital, and not much inventive genius. I thought right away the idea was a good one, but that it must be developed. I hadn't much capital either, but I saw that I could do better than the man who had made this first attempt, and I immediately applied to William H. Vanderbilt to be allowed to use an old car to illustrate my notion of what a sleeping car should be. I saw that the Hudson River Railroad was sharing a large business with the night boats, which it ought to have itself. Men who needed all the time they could get begrudged the five or six hours lost in traveling between Albany and New York by boat. It seemed to me that much time could be saved by providing accommodations for merchants and others who would be glad to sleep while they traveled rapidly. My request for an old car was granted, and I went to work to fix it up with berths.

"It took me months to finish the car in such a way as to satisfy me that it would do to show. When it was completed there was another difficulty. Until it had been seen and approved by Commodore Vanderbilt, it could not be used on the Hudson River Railroad. So I went to W. H. Vanderbilt

and urged him to induce the old man to name a day when he would look at it. At first the Commodore would pay no attention to the request, but at last he said that on a certain Sunday morning—it was early in the year 1858—he would come down to the Thirtieth Street Depot to look at the new fangled night car.

"It was a critical moment for me that Sunday morning when I waited in my car to show the Commodore through it and hear his verdict. I walked through the car a dozen, perhaps a hundred times to see that everything was right. At last the Commodore arrived with his son. He came in, said 'Good Morning' and then I led him from one end of the car to the other, explaining its arrangements with my heart in my mouth, not daring to ask his opinion. He walked back and forth, looked at the berths, the curtains and seats, and at last sat down in one of the compartments—the car was divided into several salons — and spread out his hands on one of the adjustable tables. I watched him. He was ready to say something, and I was afraid he would condemn the work.

"How many have you got of these things?" was his first question.

"I told him I had only one."

"Go ahead," said he, "and build more. It's a devilish good thing and you can't have too many of them."

"My heart dropped back in place and I knew that my fortune was made. With my brother's help four cars were built, and we had them running in the Fall of that same year."

Again quoting from "Beer's History of Montgomery County" we read that "four cars were constructed at a cost of \$3,200 each. Associated with him in the enterprise were Messrs. George B. Gates and T. N. Parmelee of Buffalo and Morgan Gardner of Utica.

"Berths were provided for the sleepers, provided with a pair of cheap blankets and pillows. These cars commenced running on the New York Central September 1, 1858, at which time the Hon. Erastus Corning was president of the road. He looked with favor upon the enterprise. However, the project at the outset did not prove as successful as anticipated. The difficulty seemed to be in the want of a better ventilation of the cars, which the inventor's genius at once started to remedy. The ventilators being opposite to the sleepers it was dangerous to leave them open at night, while the air was suffocating with them closed. In 1859 Mr. Wagner invented the elevated car roof, placing the ventilators in the elevation, which at once gave success to the venture. Ventilating the car near the roof was found so useful an improvement that it was at once adopted not only in the sleeping cars, but in all new passenger cars to the comfort of the traveling world.

"The sleeping car had not been in operation long when the Civil War came on, during which time the cost of these cars was from \$18,000 to \$24,000 each. They were constructed how-

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ever, not only with reference to strength and beauty, but for the comfort of their occupants, being furnished with mattresses and all necessary bedding for an undress, contrasting most favorably with the first ones in motion.

"In 1867 Mr. Wagner invented and put in operation his first Drawing room or Palace car, the first ever seen in America, which at once became so popular with the tourist that it secured for him a fortune and home comforts to its thousands of generous patrons. Wagner cars are now in use on most of the important railroads in the country, and they have recently been introduced by Mr. Pullman on some of the best regulated roads in Europe, entitling the inventor to the gratitude of the millions who have already experienced their comfort, while his future memory will be embalmed in the hearts of the traveling world as a benefactor of his race."

So reads the article in the old History, but contrary to the writer's prophecy back in 1878, the memory of the inventor of one of the finest accommodations of our day has not been embalmed in the memories or hearts of the traveling world, and the name of the "Wagner Car" is not known among our students today. There in a nutshell is the reason for writing this article.

In 1871 Mr. Wagner was elected to a seat in the State Assembly. In 1872 he was chosen to represent the 15th district in the Senate. At the end of two years he was returned to that body without opposition and served again in 1876, being put in nomination for the fourth time in November 1877, when he was re-elected for the years 1878-79.

Webster Wagner married Miss Susan Davis, a daughter of John P. Davis of Canajoharie, and they were the parents of one son and four daughters.

For a number of years the family had resided in New York City, and in the early 1870's Mr. Wagner erected a beautiful large home in Palatine Bridge, which was known as the "Wagner Mansion" and here the family spent their summers. This was one of the show places of the Mohawk Valley and here many of the noted persons of the day were entertained.

Neither Mr. Wagner nor his wife lived to enjoy many years in their new home, for on January 13, 1882, Senator Wagner met his death in one of the vehicles bearing his name, which he had endeavored to equip with every appliance for safety and comfort.

The Chicago Express, on the New York Central and Hudson River Road was run into near the Spuyten Duyvil bridge by a local train from Tarrytown. Two of the parlor cars in the rear of the express train were telescoped by the engine and took fire immediately. The collision resulted in the death of eight persons with nineteen others injured. Among the victims was Senator Wagner. A few years later Mrs. Wagner passed away,

never fully recovering from the shock of her husband's death.

In March, 1949, it was the good fortune of the writer and her husband to purchase the old "Wagner Mansion" in Palatine Bridge, N. Y., which has been restored and furnished as nearly original as possible. Here too, their antique shop is located and visitors are always welcomed.

Perhaps later I may be privileged to describe for you the beauties of our old "Mansion," which was planned and erected for the hometown comfort and pleasure of a creative genius and his family.

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ON TIME - -

Curious Clocks

One of the most extensive and valuable collections of curiously-constructed clocks, mechanical automata, working models, and other objects of art, was that of William Snoxell who lived in London about 1875. Even in this age they would be of great interest to collectors, and some of the most remarkable treasures are described below.

A three-faced dial clock, with seconds, minutes, and hours; the time adjusted by a small polished ball running in grooves alternately forward and backward on a balanced grooved plate, called "Congreve Perpetual

Motion." The mechanism was supported on four brass columns surmounted by an eagle. The dimensions were 12 inches square and 24 high.

A peculiar skeleton silver-mounted clock, supported by two elephants, with elaborately engraved workmanship, decorated with an ancient foreign order, or star of merit; a jeweled pendulum, with a star, containing a caricature of the face in three positions, by Hogarth. The clock, actuated by springs, went fifteen months at one winding, performing 10,950 hours, striking the same number of hours separately on the bell 70,980 times. The dimensions were 17 inches wide, 12 inches deep and 34 inches high.

A horizontal mechanical clock, actuated by an internal female-threaded weighted ball, mounted on a perpendicular corresponding male-threaded steel rod; the time denoted on two movable horizontal circles - one the hours, the other the minutes - supported by two brass columns. On the summit of each were two figures, one holding the sun, the other the moon, while the globe revolves to the clock in position: ornamented with a large jeweled pendulum. The dimensions were 14 inches in diameter and 28 inches high.

An astronomical twenty-eight-day clock, with an horizontal orrery; the sun with the globe and the moon, traversing the zodiac, each rotating round its axis, showing its different phases and positions through the year, also showing the day of the month and signs of the zodiac. The pendulum, jeweled with pin escapement. Dimensions, 14 inches in diameter and 28 inches high.

An automaton bird, in ormolu open cage, singing and hopping from perch to perch, making every natural movement, and changing the melody three times. The under part of the cage contained a 14-day quarter striking clock, duplex escapement, with open face. Dimensions, 13 inches in diameter and 22 inches high.

A mechanical figure of a magician

seated at the base of a marble pillar 21-day striking clock, with richly jeweled pendulum. From the figure seated on the chair a visitor required and enclosed the question in a drawer in the base of the clock. Then music played and, when finished, the magician rose from the chair, waved his wand, and shook his head. A pantomimic scene then arose and the answer to the question was revealed by two cherubs falling back, to allow sufficient time to read the answer then sink and the magician resumed his seat. The stand was embellished with jeweled trees and astronomical devices. Dimensions, 18 inches wide, 11 deep and 38 inches high.

A dancing bear, chained, contained a clock which, when the hour struck, opened and closed its mouth at each stroke on the bell. Dimensions, 6 inches wide, 8 deep and 13 inches high.

An elegantly designed standard clock, on diamond chased table, supported by four elephants, with seconds, minutes and hours. The hour bell was struck by a male figure, under a canopy, on the summit of the clock; the quarters, by four reclining male and female figures, on eight bells, outside the front. These figures played six different melodies, (CONTINUED ON PAGE 41)

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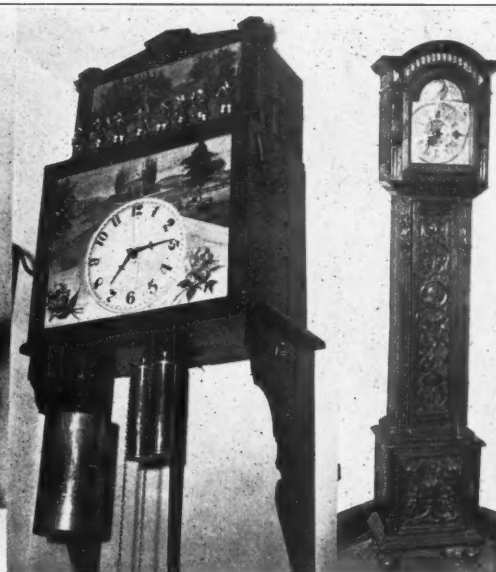
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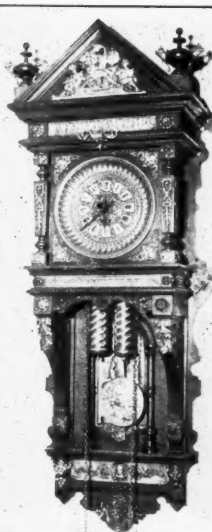
●Rare antique German 7 tune organ clock, hand-painted dial and stage with eight little musicians who raise instruments to mouth and swing and turn as organ plays after clock strikes; 5'x3'.

●French antique 7" grandfather clock, highly carved w. leaves, cupid, lions and faces. Silvered chapter ring dial with spandrels, gilded fish or dolphin; 8-day striking movement; circle above dial, the name "Sacre Lokeren A 90" which I take to mean Anno Domino 1690.



●Life size "Goddess of Money" French clock: 5'3" signed piece. Custom made. Very unusual with genuine coins of the world cast in bust, around forehead and in ears. Fine French 8-day movement in excellent condition with inlaid numerals and exquisite silver bell striking tone. Cast in ribbon under dial, "Time is Money." Over dial face of monster depicting the sordidness of ugliness and horror thru which money is sometimes acquired. Along bust and shoulders roses depicting the sweetness and good money can do, while in crown, wings, depicting how money flies. Pedestal very ornate with heads in centers.

●Very rare antique French grandfather clock: 7' plus 6" for solid brass finely cast "Winged Father Time" with scythe at crown. Excellent running



condition and striking tone. Very beautiful dial with French inlaid Roman numerals as well as Arabic inlaid numerals along edge of dial. Very highly ornamented with beautiful brass faces and claw legs. Visible pendulum like a sunburst with large, tousled-haired female face in center. Keeps perfect time. Secured from the Ft. Bedford, Pennsylvania Museum.

●Breathlessly beautiful fine, rare, red cherry wood, American Lion clock: 3' 9" by 18". Very ornamental. Pendulum shows cherub riding lion with group of others playing flutes. Behind pendulum is finely done "Mother and Child." Has unusual inlaid numerals dial with Grecian story of Alexander above dial, from birth to breaking of Bucephalus, his horse. Top shows female with globe with two children reading at her knee. Has nice striking tone and keeps perfect time. Very fine.



●Unusual, fine black highly carved, "Elliott of London" grandfather clock: Very good tone. Moon gold plated dial; claw legs. Excellent running condition. Something to hand down to future generations. Looks as though should belong in the White House. Keeps perfect time.

●Highly ornamented, all hand made, rare, fine German musical and striking clock: 2' 3" by 15". At touch of cord at side of dial repeats the hour. (Used in the dark before gas and electricity to tell the time). At 5 minutes to the hour plays 3 very melodious, old German folk songs on large, made in Prague, music box in base. Then strikes the hour on gong. Highly decorated with harps and lyres. Was secured from the Ft. Bedford, Penna. Museum.

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Picture Stealing

Chambers's Journal, February 17, 1883
Courtesy of D. Tudor Harrell

Writing of Fra Angelico's beautiful altar-piece in the Louvre, Mrs. Jameson says: "It was painted for the church of St. Dominic at Fiesole, where it remained till the beginning of the present century. How obtained, it does not appear, but it was purchased by the French government in 1812." If the seller was a Frenchman, in all probability the picture had been stolen from the original owners. Napoleon the Great, believed in the old maxim that all is fair in love and war and had no compunctions about despoiling his foes and enriching Paris at their expense; and although the capture of that city by the allies righteously entailed no little thinning of the treasures of the Louvre, its galleries yet hold the masterpieces of art that would not decorate their walls if everybody had his own.

What the Emperor did for France's profit, his generals did for their own. Dessolle carried off one of Murillo's many paintings of "Our Lady of the Immaculate Conception" from the

Palace of Madrid; which was afterwards sold by his daughter, and eventually found a home at the Hague. Sebastiani prevailed upon the Duke of Alcudia to present him with a St. Thomas; but the Duke had himself stolen "The Martyrdom of St. Peter the Dominican" — now at St. Petersburg — from the Church of the Inquisition at Seville, leaving in its place a copy by Joaquin Cortes. These were but petty transactions compared with those effected by Marshall Soult in the carrying off of pictures. Lucky was the Spanish church or convent that escaped having its walls stripped at the instance of this military connoisseur, who transformed the French War Office into a picture gallery; a gallery that would have been filled to repletion, had not the Duke of Dalmatia's hurried departure from Spain, under pressure from Wellington, compelled him to leave behind him some hundreds of pictures ready for France. As it was, Soult's collection realized no less than 60,000 pounds when brought to the hammer in 1852; a sufficient proof of his industry and judgment.

On one of his 15 Murillos, the Marshall told Col. Gurwood he set

especial value, because it had saved the lives of two very estimable persons. "He threatened to shoot them if they refused to give up the picture!" was an aide-de-camp's private explanation of his chief's remark. This may have been the "Our Lady of the Immaculate Conception," purchased at the sale by the French government. While following Sir John Moore's retreating army, Soult captured two Capuchin monks, and instead of executing them as spies, ordered them to show the way to their convent. There he saw the Murillo; and asking what sum would buy it, was informed by the Prior that a hundred thousand francs had been offered for the painting — "I will give you as much again," said Soult; and seeing there was no help for it, the Prior agreed to sell at that price — "You will give me up my two brethren," said he — "Certainly!" replied the Marshall. "If you desire to ransom them, it will give me great pleasure to gratify your wish," the price of their lives is 200,000 francs." Thus it was that the lives of two estimable persons were saved by the Murillo; and a masterpiece bought without the buyer's purse being a penny the poorer by the transaction.

Another of the Marshall's notable acquisitions was a Murillo belonging to a Spanish church, from which person unknown had cut away the figures of the Madonna and Child. The missing portions were replaced by the work of a modern hand; and in this state the mutilated picture hung in the Soult Gallery until the dispersion of the collection and then found a purchaser, who, by an extraordinary piece of good fortune, came, some years later, into possession of the long-absent Virgin and Child, and was able to make the picture perfect again. Where he obtained them, we are not told. In Mr. Stirling's *Annals of the Artists of Spain*, published in 1848, a Murillo belonging to an English gentleman is thus described: "Our Lady standing, with the infant Saviour in her Arms. This picture is supposed to be the upper half of a composition representing the Virgin standing on clouds, and supported by cherubs, of which Marshall Soult is said to possess the remainder, and to call it *La Vierge Coupee*." If this was not the wel-



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come "find" of the Vierge Coupees' owner, there must be another Murillo somewhere wanting a better half.

To steal a picture is bad, to steal part of one a thousand times worse. Seville owns many great paintings, but none on which its citizens set such store as their cathedral's colossal representation of "The Appearance of the Infant Jesus to St. Anthony." A chef-d'oeuvre bringing the artist 10,000 reals, and for which Spaniards aver the Duke of Wellington vainly offered as many ounces of gold as would cover it; equal, it has been calculated, to the sum of 42,520 pounds. On the 5th of November, 1874, the custodians of the cathedral had the mortification to discover that some sacrilegious ruffian had cut away nearly a quarter of the famous masterpiece, the figure of the saint having vanished from its accustomed place. A large reward was offered for its recovery; but the thief had not dared to attempt disposing of his acquisition in Europe. He went farther afield. One day, a Spaniard, calling himself Fernando Garcia, waited upon Mr. Schaus, a well-known picture dealer in New York, and announced his anxiety to sell a treasure of art that had been in the possession of his family for many years. The precious heirloom proved to be an oval painting about seven feet high, tacked to a stretcher of indubitable American manufacture. Mr. Schaus asked his visitor to put a price upon it; and obtained the missing St. Anthony for 250 dollars; for which sum he transferred it to the Spanish consul. Upon being arrested for theft, Garcia protested his innocence, and declared he was ready to return to Spain, to clear himself, a bold offer, considering the story he had told Mr. Schaus. He would seem to have known what he was about; for, being sent to Spain by the same ship as the recovered saint, he was set at liberty by the authorities, and never was heard of more.

England has never suffered the humiliation of seeing her museums and galleries rifled by a foreign soldiery; her own people are answerable for any art-losses she has sustained. When Charles II came home to enjoy his own, he found much that was his own by right of succession had departed. Some of the Whitehall pictures had found new quarters in the Palace of Madrid; while others had been purchased by noble collectors at home; and if Christopher Clapham did not lie to Secretary Nicholas, Lady Temple helped herself to one of the Queen's pictures.

Years afterwards, this kleptomaniac feat was bettered by Catherine of Braganza, who, returning to her native land, carried off with her several pictures that had taken her fancy, including the Lord Chamberlain's mouth by giving him one he especially desired to possess.

We do not find another case of picture-stealing in England until the middle of the present century, when a number of paintings mysteriously disappeared from the Earl of Suf-

folk's residence at Charlton Park. This was in 1856. Writing of the event, the present Earl says. "The stolen canvases were hidden away in London — one, the gem of the collection, behind a press in the War Office, where the thief, who had formerly been valet to my father held a situation as clerk. The pictures were eventually recovered by advertisement, which chanced to meet the eye of a dealer who had purchased one of them, and was in treaty for another. When the thief arrived with the second consignment, he was promptly given into custody, and was ultimately awarded seven years' penal servitude. He said at the trial, that while in service at Charlton he had heard much talk of the immense value of these pictures; and he expressed astonishment and regret at the want of appreciation displayed by the trade, when such works of art were submitted to them. The one he had sold — a small Leonardo — had realized only 8 pounds."

One of the trade showed he could appreciate a notable picture by paying 10,000 guineas for a Gainsborough, as to the genuineness of which artists and connoisseurs were alike divided in opinion. The painting so well sold in 1876 was nearly a whole-length portrait of the famous Duchess of Devonshire; said to have been purchased by a picture dealer for 50 pounds, and sold again by him to Mr. Wynn-Ellis at a profit of 10 pounds.

Mr. Agnew had good reason to repent his bargain. It had been in his possession less than a month, when it was cut out of its frame while on exhibition in Messrs Agnew's Gallery in Old Bond Street. The picture was safe when the Gallery was closed for the night, but the next morning the frame was hanging empty in its place, with the stretcher, denuded of canvas lying in front of it; and the fate of "the Duchess is a mystery to this day."

Incited possibly by this successful though profitless theft, a workman employed at Lancaster Gate served Cooper's "Monarch of the Meadows," in Mr. Allcroft's collection there, in the same unceremonious fashion. Cooper's picture, however, was ultimately restored to its owner, and the purloiner punished as he deserved. A cleverer rogue robbed the collection of a Viennese connoisseur of a 16th century portrait of a Dutch Admiral, much valued by its possessor. He offered a reward for its recovery; and was waited upon by a stranger, who, after some bargaining, offered to see that the picture was restored, upon the reward being paid and no questions asked. Once more the Bordon graced the happy man's walls; but, alas! a friend, on making a close examination of the restored picture, discovered it to be but a clever copy

— for which the owner of the original had paid a hundred and twenty pounds.

Again and again picture thieves proved too cunning for the guardians of the Dresden Museum. In 1747, three pictures disappeared simultaneously from its walls, one of which, by Mieris, the painter who valued his labour at a ducat an hour, was subsequently restored. Forty one years later, the authorities were under the necessity of offering a thousand ducats to whomsoever should bring back a portrait by Seybold, Correggio's "Reading Moralden" and Van der Werff's "Judgment of Paris" a painting less than two feet square, valued in Smith's Catalogue Raisonne at 500 guineas. Four days afterwards, a box was found, near the Zwinger, containing the missing pictures by Seybold and Van der Werff; a discovery followed by the apprehension of the thief, a man of bad reputation, named Wogaz; and the finding under the flooring of a hay-loft of the frameless Correggio, which had been removed for the sake of the gold and precious stones with which it was decorated. In 1910, the Gallery was robbed once more—this time, of a small portrait in the style of Holbein, which has not been seen since. In the hope of baffling such depredators for the future, an alteration was made in the method of hanging the smaller pictures, an alteration apparently answering its purpose, for no more thefts occurred until 1849, when Sophia von Lancenza carried off a little gem of Metsu's in broad daylight. She had the temerity to offer her prize for sale at Leipzig; but the work being recognised, she was sent to durance vile; the Metsu of course going back to its old quarters.

The feminine picture-stealer did her evil work unaided from within. This could scarcely have been the case with the bold thief or thieves who within the last two years entered the Royal Palace at Brussels, and not only carried off a quantity of jewellery from the queen's apartments, but had sufficient time at their disposal to visit three salons in turn, and cut out of their frames Madou's "Quarrel in a Pothouse," Van Regemortel's sketch of an old man and a young girl holding a parrot, and Robie's "Cafe in Egypt" and "View of Assouan;" getting off with their spoil, in spite of lackeys within and soldiers without. The pictures so cleverly abstracted are familiar to thousands, and could not be bought by anyone with safety. Are they destined to be lost forever? or will they some day come again to light, like Raphael's "Holy Family?" found in 1876, by a peasant of Lavagnola in a loft, and used by him to keep the wind from blowing through a broken window, to be rescued by an observant connoisseur who, on examining his acquisition, found that the frame bore the arms of the Rovere family, and rightly inferred therefrom that the picture had at one time or another been stolen from its proper owners.



OLD SILVER

AND OTHER METALS

Notes on Souvenir Spoons

By DOROTHY W. ALEXANDER

My spoons are divided into three groups, namely, antique, tribal, and souvenir. In this issue I write about the last named.

Souvenir Spoons awaken and stimulate my interest in the history of my own, and other countries, because of the many designs and engravings found upon them. Of the one thousand sterling souvenir spoons in my collection, there are none more colorful, more intriguing, more "history-passing-in-review" than the exquisite enamels.

Upon their handles they bear the coat-of-arms of the city or country of their origin. In the bowls are portrayed some of the world's most famous cathedrals, public buildings, statues, etc., which have been destroyed because of the war.

Enamel is the name given to vitrified substances applied chiefly to the surface of metal. Enamelling is practiced for purposes of utility, and for producing artistic designs. The basis of all enamels is an easily fusible, colorless glass, to which the desired colors are imparted by mixtures of metallic oxides. The mass, after being fused together and cooled, is reduced

to a fine powder, washed, and applied to the surface to be covered. The whole is then exposed to a furnace until the enamel is melted, when it adheres firmly to the metal.

The art of enamel has been practiced for many centuries in India, China, Japan, France, Germany, Italy, England, and Ireland. After the decline of Roman power, Constantinople was the center of this industry, and widely influenced European art.

During the middle ages, enamelling was one of the leading branches of the goldsmith's art. During the seventeenth century enamelling declined, and in the following century it practically died out. However, the last 75 years have witnessed a great revival, especially in Great Britain, France, Germany and Italy.

Distinguished with reference to the manner of execution, enamel work may be divided into five main classes:

1. *Cloisonne* — (meaning enclosed) This is the method of the Byzantine school in which the design is formed in a metal case, and the several colors are separated by very delicate filigree gold bands.
2. *Plique a jour*

This is similar to the Cloisonne, less the metal background, the effect resembling a stained-glass window, the leads being reproduced by the filigree wires.

3. *Champleve*

In this process the design is cut in the metal to some depth, and wherever two colors meet, a thin partition of the metal is left to prevent the colors running into each other by fusion when fired.

4. *Bassetaile, or Translucent Enamel*

This type is a development of Champleve. The subject is carved in relief below the upper surface of the metal. The effect gained by the thickness of the enamel causes the carving to be clearly seen and thus enhances its beauty.

5. *Miniature or Surface-Painted*

In this process the metal is

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SILVERPLATED sugar and creamer, New Haven Co., 025. Silver plated teapot, Richfield Co., 3632. Silver plated teapot, Forbes Co., 152.—Mrs. J. A. Drepes, Maryville, Mo. my3633

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Sterling souvenir spoons \$1.50 ea., tax inc., prepaid. Assortments of 12 or more sent on approval. State seal spoons, \$2. Foreign and enamel spoons \$2.50 to \$5.00.—Schwartz, 1806 Chestnut St., Philadelphia 3, Penna. d15p



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covered with a white opaque enamel, and the colors are laid on this with a hair pencil, and fixed by firing.

Sterling souvenir spoons are very fascinating to collect, but of these the gay multi-colored enamelled ones are by far the most attractive. Enamelled spoons with beauty rare, You look exquisite lined up there. Your coat-of-arms recall to me, Ancient cities far over sea. Your bowls portray the sky so blue, The grass so green, tall buildings, too, Churches where men go to pray, Faces who just seem to say, On us great craftsmen try their skill, A place in history we surely fill. We hope to live through many moons,

But always remain, *Enamelled Spoons.*

Yerba Mate

By ALLIS M. HUTCHINGS

Tea drinking has had its devotees for centuries. In the Orient the "Tea Ceremony" was guided by rules of etiquette from which no one dared to deviate. Coffee, too, has its staunch adherents all over the world. In the southern portion of the South American continent, yerba Maté is a beverage used since time immemorial among the Indians, and now common among its general population.

It is called Paraguay tea, but is not confined to that country alone, as it is grown in Brazil and Argentina, where it is widely used, as well as in Chile. The names "Jesuit Tea" and "Tea of the Missions," and "St. Bartholomew Tea" are sometimes given to it as the Jesuit missionaries were the first to undertake the cultivation of the shrub.

The gathering of the leaves and curing them is usually done by Indians, and occupies several months of the year. After roasting, the leaves are ground into a coarse powder. Like tea and coffee, maté contains caffeine, but not in such high proportion, and is less astringent. It also holds its flavor against exposure to dampness and air. It is a very important part of the diet of the gaucho or South American cowboy.

Although really a tea, it is not consumed by the natives in tea cups. It is prepared in individual calabashes or urns, boiling water being added to the powdered leaves. As with tea, sugar and lemon juice are often used with it, or a little milk to those who prefer it. The special utensil for the actual imbibing of the beverage in the bombilla or straw.

Among the old silver pieces in the collections of antiques at Mission Inn, in Riverside, Calif., is an interesting maté bowl or urn from Chile. It is 4½ inches high, including three decorative claw feet with owl heads. Two birds with long tails form fancy as well as practical handles, and the upper part of the bowl is further beautified with etched flowers and leaves. The bombilla straw is also of silver and very decorative. An etched band winds from the bottom to the top, and where the fingers naturally hold it when sipping the tea two fox heads are applied as a rest. The bottom of the straw, which rests in the beverage, looks like a strawberry, well perforated. This perforation is to allow the liquid only to pass through the straw when sipping, and keeps back any grounds or powdered maté.

The comparison of the ways of preparing and the manners of drinking tea around the world is an interesting study. The bowl and bombilla of the Mission Inn Collection seem so very different from the old English china tea cups and saucers of Colonial days, that it is difficult to appreciate that it, too, has been used for "the cup that cheers, but does not inebriate", but in Chile!



Lincoln's False Whiskers

By CHARLES HAMILTON

Next to Samson's hair, the beard of Abraham Lincoln is perhaps the most celebrated hirsute adornment in history. Grown in comparative seclusion, its reason-for-being is still the subject of scholarly controversy. Some biographers contend that it was Lincoln's concession to fashion; others allege that he grew it to please the ladies. Perhaps the truth is that he was merely tired of shaving.

The controversy may not be settled until new evidence turns up; but we do know why Lincoln "grew" the false whiskers depicted on this curious old photograph.

Shortly before the fall of 1860, a clean-shaven Lincoln was daguerre-typed at Springfield, probably by C. S. German. The impression was clear and accurate; it caught faithfully the sunken, unhappy eyes, the great shock of hair, the gaunt cheeks, and the familiar mole. But it was not accurate for long. By November of 1860, Abe had sprouted a beard and the beardless daguerreotypes and photographs were outmoded.

No doubt there was a tremendous demand for photos of the be-whiskered President-Elect, since collecting carte de-visite photographs of celebrities was then a popular hobby. Produced in tremendous numbers, these little photographs usually sold for about ten cents each, and most collectors boasted at least an album-full of actors, authors, and statesmen. Daguerreotypes, however, were unique. Made from the negative it-

(CONTINUED ON PAGE 60)

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- Items offered above subject to prior sale. Money back if not satisfied with ten days after shipment, add 25c for postage and insurance.



Use of Collections

Whether you are engaged in the work of building and bringing museum collections to the attention of the American public, or whether you are one of the many interested spectators who pass through institutional doors each year, we think you will find the following paper on the "Use of Collections in Temporary Exhibits" worthwhile and engaging. This paper was written by Etta Falkner, Assistant Curator, Department of Education, American Museum of Natural History, New York. We think also that many of Miss Falkner's points on effective displays are applicable to material of the private collector, for greater enjoyment and facility with his own possessions, and for the sharing of increased pleasures with others.

"In the permanent exhibit, the museum tries to present the basic field of knowledge with which it deals. Special exhibits, because they can provide intriguing exploratory excursions, have an important place in supplementing permanent exhibits by organizing materials in such a way that they will give the visitor the flash of insight that is often difficult to attain in the conventional scholarly presentation. In temporary exhibits we have greater freedom to experiment and improvise without being committed for half a lifetime to an exhibit which has outlived its value.

"Materials for such exhibits are selected and combined in non-conventional, non-standardized, non-scientific ways to make a point or convey a feeling which may satisfy a contemporary or short-term need or interest. Unlike the permanent exhibit, which presents the logical or historical development of a school of art or a field of knowledge, the temporary exhibit may select a single point from its logical or his-

torical context, or provide comparisons that make museum materials meaningful in new ways. The effects of such exhibits are social rather than scientific. They are concerned with human understanding rather than scholarship. They do the same thing as a talk with an informed and entertaining friend who has the knack of leading the uninitiated along with him into areas of appreciation and understanding that he never before comprehended.

"With purposes like these, our course is not so obvious as in planning the more conventional exhibit, and we wonder how some of these aims may be achieved. In 1911, when exhibits, to the modern eye, may have been pedestrian and unimaginative, Dr. Frederic A. Lucas, director of the American Museum, said, 'If you cannot interest visitors, you cannot instruct them.' This is just as true today.

"It means that we have got to think of the visitor when we plan our exhibits, and not of the material alone. It says that exhibits are meaningless unless they are accorded more than the superficial attention of the viewer; just as the sound of a falling tree in a remote region does not exist unless there is present a living ear and brain to convert the air waves into the sensation of sound, and record it.

"If we want our exhibits to say something, we must make them speak a language which is comprehensible to our public, and the first question we ask is, What are people in general like? What characteristics do they have which have a bearing on the exhibits we prepare for them? There may be many of these characteristics, but I know of at least three; and each points to aspects of exhibition planning which are worth thinking about.

"First people are interested in themselves and the things they do. This means that we can make intellectual appeals to them on the basis of these interests, using them as points of contact. In planning an exhibit to show that people of all races and cultures, however different they may appear, are basically alike in their concern with making a living, dealing with their companions and the supernatural, and achieving socially approved qualities, it seemed advisable to express such ideas in terms of our own popular interest in adornments and alterations of the human head. In "From the Neck Up" we made a point which could just as well have been made in terms of non-material culture, or of footwear, or of eating customs. We

chose to tell it in terms of hair arrangement, face painting, and headgear, with which we ourselves are as much concerned as our primitive contemporaries; and people are intrigued with the show because they are already interested in the customs which are shown.

"Related to the interest people have in themselves and their activities is the fact that people have some understanding of things they are already familiar with, an understanding which can be used to clarify the unfamiliar. For example, in presenting one reason why people attempt to alter their natural appearance, a Tibetan lama's hat was chosen as an example of religious regalia. When placed beside the biretta of a Roman Catholic priest, it became obvious to a large part of New York's population that the two hats have a similar significance without the use of more than a simple identification label. Extending the understanding of a familiar to an unfamiliar piece or situation has been done often enough in various museums to prove its effectiveness.

"Second, people like to be approached as people, not as intellectual machines. This means that we can achieve our purpose more effectively and make a deeper impression on our public if we use appropriate emotional appeals. By creating a mood or attitude which will assist in fuller comprehension of the idea to be demonstrated—a mood of intimacy or formality, of humor or solemnity, of excitement or mystery, attained through such physical factors as design, color, lighting—we can make our point or story felt, rather than merely understood. If a visitor comes through an exhibit with a sensation of real delight derived from satisfying emotional reactions to discovery, new appreciation, and fresh understanding, I think we have spoken to him intimately.

"Third, visitors in museums are more strongly attracted to things than to text. This is something that we all have seen, and most of us have regretted. Yet this single fact can be a startling clear direction sign, if we will take the hint.

"Decades ago the perfect museum exhibit was described as a series of explanatory labels appropriately illustrated by specimens. The greater burden of meaning was placed on the printed word, and the specimen was reduced to the position of an embellishment. It made of the museum a textbook with three-dimensional illustrations, but still a book in which the text carried the meaning and acted as the essential ingredient.

As words are the unique medium of the writer, things are that of the museum. Museums, therefore, when they place a heavier dependence on written language than on the effective use of their specimens not only infringe on the medium of the writer but fail to be museums in the special and fullest sense.

This does not mean that it is our function to display objects in an unselected, unorganized, unrelated fashion. Objects, for all their importance



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in museums, are not the subject of museum educations, but rather the tools by which we convey ideas. When, through the use of juxtaposition, contrast, or comparison, we make our specimens say what we want to say, we are making effective use of the essential materials of the museum. This does not mean that the label has no place in the exhibit. It does mean that it should no longer be the primary means of presenting our ideas.

I believe museums cannot live up to their full capabilities as museums until we learn to organize and present our exhibits so as to allow the objects, which are the unique tools of the museum, to exercise most fully the dramatic appeal which they have for people.

—Paper read at the Annual Meeting of the American Association of Museums, Colorado Springs, May, 1950.

Old Historic Houses Enrich America

The Deshler-Morris House, historic house at Germantown, Pennsylvania, has been given to the Nation, for inclusion in the Independence National Historical Park. The house, British headquarters after the Battle of Germantown in 1777 and temporary residence of George Washington in 1793, was dedicated as a museum last May. It has been partially restored, and is furnished in period with loans from the Philadelphia Museum of Art and other lenders. Its administration is by the Germantown Historical Society in cooperation with the U. S. Department of the Interior.

Beauregard House, New Orleans, has been presented by the state to the Chalmette National Historical Park. This famous house, built in 1846 on equally famous Chartres Street, was opened as an historic house museum in 1930. The gift includes thirty-six acres of land in the Chalmette battlefield area over which the British made their major attack.

The Old Stone House, Washington, D. C., to be purchased by the Federal Government through recent Congressional action, is to be opened as a museum under the supervision of the Office of National Capital Parks. The House, in Georgetown, is one of the oldest remaining structures in Washington.

A *homesteader's cabin* has been given to the Homestead National Monument, Nebraska. The cabin, built by George Washington Palmer soon after the signing of the Homestead Act of 1862, is to be furnished in period from the Gage County collection of historical objects acquired by the monument two years ago.

Washington's Headquarters, White Plains, New York, is to be rehabilitated by the County Park Commission after plans by the Westchester Department of Public Works. The house, occupied by General Washington in 1776 and 1778, has been owned by the commission for some thirty years.

New York—"At Home"

Although a great city holds reflections of living, almost as many as the number of its people, the Museum of the City of New York is devoting attention only to the homes of famous New Yorkers in the current exhibition, "At Home in New York—Paintings of New York Rooms by David Payne." Mr. Payne, a well-known artist himself, has created a series of contemporary portraits of rooms showing the tastes and manner of living of celebrated people-about-town, which opened January 26th and will remain on view through March.

Through the medium of watercolor, each picture has expressed, through an admirable sense of color value and composition, all the charm that one would feel about the personalities of those who live in these chosen rooms.

Displayed is the Louis Quinze music room from the house of Mrs. Cornelius Vanderbilt, the Edwardian drawing room in the apartment of Lady Ribblesdale, the former Mrs. John Jacob Astor. In contrast is the fluid contemporary living room in monotonous gray of T. H. Robsjohn-Gibbings, the modern furniture designer, and the living room of William Pahlmann, the decorator. Also included is the handsome Baroque dining room in the house of Mrs. Joshua Cosden on Sutton Square, the dark green French dining room with Empire overtones in the Beekman Place house of Mr. & Mrs. Billy Rose, and the richly paneled library of the Countess Kotzebue. Added to these, there is to be seen the River House apartment of Mr. & Mrs. Walter Hoving with its clipped lamb's wool carpet and cinnamon colored Coromandel screen; the 18th century English drawing room of Mr. & Mrs. Winthrop Aldrich; the Regency living room of Gloria Swanson, the famous screen star; the small painted and paneled sitting room in the house of John Sloane, President of the Museum of the City of New York; and the dining room in the house of the Irving Berlins, showing its table set with silver made from the fabulous Comstock Lode.

The artist, David Payne, made his first room portrait for one of the decorating magazines and his work has appeared steadily since 1933. His style is midway between those who paint every pattern detail in a fabric and those who strive only for atmosphere but make no effort at definition. His work is easy and free. These paintings, now being shown at the Museum of New York, are on view for the first time.

"The World of Silk"

An exhibit which proved to be one of the most popular displays in recent months was "The World of Silk", on view through January 1st at the Metropolitan Museum of Art. The exhibition consisted of 400 masterpieces from the Museum's collections, many

of which were shown without glass covering for one of the few times in history.

Tracing the art of the silk weaver from its origins in China, "The World of Silk," took in thousands of years of industry, down to early 20th century work. It was the first full-scale showing of textiles from the Museum's collections, which are among the foremost in the world. Silks from China, Japan, Persia, Turkey, Spain, Italy, France and England were included. Labels and an introductory gallery gave historical background and followed the history of silk and silk-weaving as it spread throughout the world.

Three Centuries of Toys

Some of the tokens of Christmas-time are staying around The New York Historical Society Museum longer than usual this year. A special exhibition of Early American Toys, put on view especially for the holidays, will remain there through April 30th, and long after most of us have relinquished the special mementos of Christmas, 1950, this toy display will delight both young and old. The nucleus of the exhibit is formed by the never before shown collection of Katherine Prentiss Murphy of Westport, Connecticut, representing the work of both American and European makers, and spanning three hundred years.

Practically every type of toy which has ever caught the imagination of a child, from the plain wooden type of plaything to the mechanical toy as it existed in the early 20th century can be seen. The simple place and pull toy is illustrated by the distinctively carved animals of the toy maker Schimmel, horse drawn fire engines, 19th century carriages and a very realistic American Express Company wagon, complete with boxes and crates, and a farm wagon laden with bags of grain, both with a team of horses. One of the earliest forms of mechanical toys, the sand toy, is here seen in an 1850 version depicting Jenny Lind dancing in front of a "standing room only" house. The double-jointed puppets and jumping jacks, squeak toys, a wooden merry-go-round, clockwork jiggling toys, and the spinning tops are all here, fine examples of the timeless magic of child's world. In fact, though the outward form of toys changed as they were adapted to reflect more modern times, their basic type remains the same.

One of the most popular of the old wooden toys is Noah's Ark with its menagerie of animals, and of equal standing are the arrays of soldiers, tin and wooden, with their cannon and tents, dolls and many items of realistic toy household equipment. Other sections in the exhibition are devoted to children's books and games. Included among these are coloring books, jack straws, picture blocks, cards, and the perennial story books.



Currier & Ives and the American Scene

By JOHN RAMSAY

Reprinted by Request

There have been many stories with the sub-title "A Romance of American Business" most of them not too skillfully told and less interesting than that would imply. But there is little need to embellish the history of Nathaniel Currier and his lithographing establishment, successful and long-lived as they were. Currier was a good average American businessman, successful in his field which was the production of "cheap engravings for the people," not exactly a boon to mankind. But those prints, turned out in large quantities between 1835 and 1900 give the finest and most complete picture of this country during those sixty-five years available to us. So, while there are many lithographs from other American presses as fine, as rare and as representative, there is good reason for the continuing popularity of "Curriers." And, seen against them as a background, the careers of Currier and his partner Ives gain color and interest.

In the American business tradition, Nathaniel Currier got in on the ground floor. The first successful lithographing house in this country was started

by John B. and William S. Pendleton of Boston in 1824. The next year they brought an expert lithographer named Dubois from France and, in 1828, engaged an apprentice. This was a seventeen-year old boy from near-by Roxbury named Nathaniel Currier. By 1833, also in the tradition, Currier left the Pendletons and Boston, working for another lithographer, M. E. D. Brown in Philadelphia. John Pendleton also left Boston, and was to meet Currier in New York, with plans for a partnership. However, this scheme fell through, and the firm was Stodart & Currier, established in 1834. Stodart's connection lasted less than a year, and by 1835 Currier was in business alone at No. 1 Wall Street. His first print is probably the "Ruins of the Planters' Hotel, New Orleans," with another fire scene, "Ruins of the Merchants' Exchange, New York" second. A portrait of William P. De Wees, professor of the University of Pennsylvania, is another early one, and "Upper Canada College" of 1935 probably the first in color. These set the style for a long catalogue of similar subjects.

Again, in the tradition, many of Currier's employees left him to start successful businesses of their own. John H. Bufford, whose signature appears on three of the four titles quoted here, established himself in Boston in 1840, where he and his son carried on until 1885, with many fine prints to their credit; Napoleon Sarony worked for Currier briefly, later turned out under his own name, some of our

finest American lithographs and finally became the best-known American commercial photographer; Henry B. Major, eventually partner and successor of Sarony, Louis Maurer, artist and lithographer who built up a successful commercial lithographing house and James Baillie, not an employee, who colored many prints for Currier about 1840 and later published his own lithographs, all are familiar names to collectors. Currier's younger brother, Charles, was associated with him for many years, publishing some prints lithographed on Nathaniel's press, and manufacturing a fine lithographic ink. Charles' brother-in-law, James M. Ives was an accountant and a self-taught artist of some merit. In 1825, he was engaged by Nathaniel as a bookkeeper, and by 1857 he was a partner in the firm.

Currier himself seems to have made little, if any, use of his training under the Pendletons, but his good business head and particularly his keen news sense were responsible for his success. Ives did some prints himself, notably the "Four Seasons of Life" series, and

ROBERT G. HALL Dover-Foxcroft, Maine

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All framed in flat veneer or walnut, small unless otherwise stated, all good condition, colored and C. & I. unless otherwise stated. List:—
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touched up or added to the pictures of other artists, but also superintended their work and selected salable subjects. The artists included Fanny Palmer, the courageous Englishwoman who spent so many years with the house and turned out such a wide variety of fine prints, John Cameron, the hunch-back, best known for his horses, and Louis Maurer. After 1860 Maurer worked as a free-lance, finishing the stones at home and selling them to the firm for forty or fifty dollars each, as did Thomas Worth, Otto Knirsch and Charles Parsons. A. F. Tait and G. H. Durrie, whose fame today rests largely on the Currier reproductions of their work, only sold paintings for reproduction, and were a little jealous of their standing at that.

There is little romance there, and not much in Currier's private life. He was married about 1825 to Miss Eliza West of Boston, and had one son, Edward West Currier. After her death, he married Miss Lura Ormsbee, "of Vermont" and had another son, who died in infancy. Neither wife appears to have cared much for social activity, but Currier himself, blonde and well-mannered with fashionable side-whisk-

ers, received his many friends, including most of New York's prominent and respected citizens, and distinguished visitors, including the English Prince of Wales, in his shop. He had a summer home called "the Lion's Mouth" at Amesbury, Massachusetts, where his friends, the poet, John G. Whittier among them, also came. For recreation he shared the love of most American men of his day for horses, and kept his own trotters. His partner, Ives, was quieter and less of a

"mixer," and spent his off-duty hours with his wife and six children. Currier died in 1888, and the firm was carried on by the sons of the partners until 1907, although on a much smaller scale.

These are plain average American lives, and neither partner left any personal record from which we can glean any clear idea of their characteristics and interests. Currier must have been well above the average intelligence to

(CONTINUED ON PAGE 45)

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KURTZ & ALLISON Lithographs; Civil War battle scenes in brilliant colors, 22x28". Published 1890-1895. \$3.95 each, postpaid.—Edelberg, 5528 Bergenline, West New York, N. J. f3448

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CURRIER & IVES Prints. Send stamp for list, large and small folios.—Frank W. Mathews, Scottsville, N. Y. ja122511

CURRIER AND IVES Originals. Color Portfolio. Civil War.—W. C. Gibson, 25 Grant Ave., Watertown, Mass. f1021

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CURRIER & IVES and other American prints wanted; also early Michigan prints. Give details and price.—House of Antiques, 28 Chandler, Detroit 2, Mich. f6867

CURRIER PRINTS, banks, trains, toys and occupational shaving mugs. —Walter J. Henry, Adamsburg, Pa. f12695

GOOD PRICES PAID for Currier and Ives prints.—Earl Romey, Bluffton, Ind. je12867

WANTED: Currier & Ives winter scenes, fruit and flower prints and sporting subjects.—T. M. Reece, Boonville, N. C. ap126121

CURRIER & IVES Lithographs, especially Winter, Sailing Ships, Railroads, Hunting, Fishing, and Farm scenes. All correspondence answered. Offers made. For \$1 we will send you a catalog of eighteen hundred prints wanted and the price paid for each.—A. R. Davison, East Aurora, New York. ap68041

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CURRIER & IVES

— Color —

- "More Frightened than Hurt" \$20
- "The Trapper's Last Shot"\$35

All Framed

tc

ON TIME

(CONTINUED FROM PAGE 32)

accompanied by movable figures, traversed two galleries in front of the clock-face, closed by jeweled circular glass face, the whole mounted on several standards, with figures, and four jeweled pineapples in vases, and two jeweled trees in vases, the whole standing on a turn table. Dimensions, 23 inches wide, 17 deep and 46 inches high.

A mechanical standing musical clock which struck quarters and chimed on eight bells, played six different melodies, had two enamelled dials, one showed mean time, moon's age, day of the month and hour-time at different parts of the world, with large second hand; the other dial indicated the hours and minutes. The clock was surmounted by a gallery of painted figures which moved round; on the top of the same was a temple which contained the figure of a Turk striking the bell at the hours, and surrounded with imitation revolving pillars of streaming water. While the music played the figures traversed round the gallery; the whole stood on a brass turn table supported by four bronzed rhinoceros, on marble splinths, with a double turn table. Dimensions, 22 inches wide, 21 deep and 48 inches high.

An elaborate mechanical fountain, with waterfalls, ships, glass cones, and revolving stars, surmounted by a movable pyramid of streams, consisted of five tiers of figures moving in circles. A two-faced jeweled clock in the center chimed quarters and hours in a belfry. The whole stood on an ornamental base having dolphins spouting into cockle-shells. The mechanism consisted of upwards of 250 movements. Dimensions, 20 inches square, 69 inches high.

A curious double-faced revolving glass star, on an ornamental standard, with revolving streams from the center, had a central jeweled star revolving in contrary direction, surmounted by a vase which contained a clock with a goddess in a gondola drawn by a dolphin. Dimensions, 18 inches wide, 11 deep and 36 inches high.

A tower clock, with turret movements, the quarters struck by two figures on bells, the music played every hour and consisting of six tunes on twenty-four musical bells, hung pyramidically over the clock in four galleries, the hour bell in apex stood on a tower. Dimensions, 24 inches square, and 9 feet 6 inches high.

—I. G.

SHRINES

For the Tourist--Collector

Historic Richmond

Richmond—capital of the cavaliers—a city that is mellow and yet modern, where the rustle of the past may still be heard amid the bustle of the present.

To appreciate Richmond one must, before all else, remember that this old town has roots planted deep in the history of our country. Richmond was founded in 1737 by William Byrd II, of Westover on the James, forefather of two of Virginia's illustrious sons of today, Admiral Richard Evelyn Byrd and Senator Harry Flood Byrd. But even before Father Byrd laid off his lots and established Richmond, this site at the falls of the James River had held a certain degree of importance. Just a few weeks after the Virginia settlers landed at Jamestown on May 13, 1607, to found the first permanent English settlement in America, Captain Newport pushed off up the James to find the route to the gold of the Indies. The barrier of rocks, known as the James, must have been an unwelcome sight to the eyes of that little band of intrepid explorers as it shattered their dream of easy passage to their expected El Dorado. Captain Newport, however, was the first of the Virginians to believe that no hoped-for golden future should stop a man from doing the sensible, practical thing of the moment. Before very long, Captain Francis West had established a frontier post at the point where the falls interrupted further navigation of the river. It is hard to realize that Richmond was once on the western frontier of our

country, but such was the case until about 1660, when settlers began that westward push that only ended when the Pacific was reached.

Richmond has seen much of the thrilling history of our country unfold. She was a promising village when George Washington and the son of her founder, Colonel Byrd, successfully led Virginia's two regiments with the troops of her sister colonies and the British regulars in the French and Indian war. She was the hostess to that brilliant group of patriots who gathered in St. John's Church in 1775 to discuss what methods could be taken to avert war with England, only to have Patrick Henry, grown sick of futile measures which obtained no justice for the colonists, rise to advocate the arming of the Virginia militia and utter those words which made him the embodiment of man's immortal will to freedom: "Give me liberty or give me death." She was the capital of the State from which Thomas Jefferson, Governor of Virginia, had to flee to prevent capture when Benedict Arnold swooped down on Richmond in 1781 and occupied the city for the British in America's war for independence. Cornwallis visited it later in the same year. She was a thriving center of commerce in 1812 when the city was often alarmed by the news that the British were coming again, and in 1846 when her "Grays" were accepted for service in the Mexican War. She was the capital of the Confederate States of America from 1861-65, the hope of the South and the despair of the North for those four long, bloody, heart-breaking years. The best commanders, the most immense armies the Federal government could furnish, hammered at Richmond, while the

South's bravest hearts and keenest minds stood with their backs often at the very walls of the city, but would not let them pass. No city in America ever has or ever will be again so completely the goal of the whole American people. Those years and the ones that followed taught Richmond something that as a city she will never forget—that courage can rise above everything. The incredible sacrifices of Richmond people in that time knit the citizens together with bonds that even time cannot sunder. She was again prompt to the call of duty in 1898 when the country was challenged with outside danger, and once more poured forth her sons and funds in World War I; also in World War II she gave sons and resources.

Those wars through which Richmond has lived are but distressing landmarks on the long trail our country has traveled. Her contribution has been equally as great in times of peace. In fact, probably her greatest contribution has been her way of life—a way based on the belief that the best of the old must be kept and adapted to fit in with the best of the new. The city has grown steadily; has been rebuilt after three destructions by fire. Today Richmond is a commercial, industrial, financial, medical, and educational center of the South, and one of the fastest growing industrial centers in the nation. Richmond's industry has been stable and resistant to wide fluctuations in business cycle.

Cities, after all, are but larger patterns of individual people. People who have been tested by time and tribulation and yet come out smiling, full of faith and courage, never fail to command our admiration. That Richmond has done this, we submit as our plea for your appreciation of our old city.

The people of Richmond have made the city and in turn been made by it. No one can long live in the mellowness of Richmond without feeling that here is a calm that is not dead but gay, an ease and a friendliness that is real and not assumed, a determination to build always for the future but never to forget the heri-

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tage of the past which is our inspiration, a will to be of such a quality that we cannot fail to give strength to the nation, going always forward in the spirit of those who would surmount the obstacles of the present in order to attain goals inspired by ideals of right and justice.

oOo

Happily Richmond has preserved much of her charm of a bygone day, despite the fact that she has kept step with the times. While the fire of 1865 destroyed much of the antebellum Richmond, many shrines remain to remind the visitor of the dramatic part played by the city in the making of the nation. In virtually every quarter of the town will be found reminders of the past—public buildings, homes and gardens, memorials to her sons and daughters; in short, showplaces of wide interest to those who would acquaint themselves with the history of a section visited by Englishmen soon after the establishment of a settlement at Jamestown.

The tour has been planned on a geographic basis to permit as much as possible to be seen. It is almost impossible to sightsee chronologically in Richmond, as our forefathers built where they wished and not according to a city plan. The result is that the old buildings of Richmond are scattered quite widely. Leaving the heat of the city, we drive to the intersection of Third and Main streets and proceed south on Third to the end of the street, where we come to Gamble's Hills Park.

oOo

Below you rolls "the mighty James," the father of Virginia's history, along the banks of which Richmond had her beginning. In 1645 Fort Charles was erected here at the falls of the James to protect the Tidewater settlers from incursions of the Indians. The cross, planted on rugged boulders or river-jacks from the James, was erected here by the Association for the Preservation of Virginia Antiquities in memory of the valiant little group of explorers, who landed on an island below this point on May 24, 1607.

Across the ravine on the extreme right is the State penitentiary, ably run along modern lines.

Bringing your eyes along the crest of the same hill sloping down towards the river, you will see Hollywood Cemetery, where lie buried two presidents of the United States, James Monroe and John Tyler; the President of the Confederate States of America, Jefferson Davis; General J. E. B. Stuart, Commodore Matthew Fontaine Maury, "the pathfinder of the seas"; Fitzhugh Lee (General R. E. Lee is buried in Lexington, Virginia); George E. Pickett and some 18,000 Confederate soldiers, including the Virginians who fell in Pickett's charge at Gettysburg.

Immediately beneath Gamble's Hill curve the remains of the once vital James River and Kanawha Canal, Virginia's earliest great westward

transportation system, of which George Washington was the first president in 1785.

Across the canal is the Tredegar Iron Works, which has rounded out more than a century of service, having furnished munitions in the country's last four wars. Here was rolled the armor-plate for the "Merrimac," which, with the "Monitor," made history in Hampton Roads in the first battle between iron-clads.

Leaving the park we pass on our left a remarkable structure, known as Pratt's Castle, constructed in the 1850's and awarded as the prize in a photographic lottery.

oOo

Here on Fifth Street, between Cary and Main, are several examples of the stately houses which made life in Richmond in the nineteenth century the gracious thing that it was. On your right are two old homes which have passed from the hands of the families that built and loved them. At the southeast corner of Main and Fifth Streets used to stand the Allan home where Edgar Allan Poe lived to young manhood with his foster parents. On your left is the garden of the handsome old Nolting home. Feast your eyes on the beautiful design of that back porch. Across Main Street from the Nolting residence is an octagonal house, built prior to 1814 by an early mayor of Richmond.

oOo

An upright house, typical of many built by the wealthier Richmonders in the early nineteenth century, was lent to General Robert E. Lee as a home for himself when he could be in Richmond and for his family during the latter years of the War Between the States. It is now the home of the Virginia Historical Society, which has built a fireproof structure in the rear for its priceless collection of papers. Many interesting things on view here merit a visit.

—O—

"AIUROPHILES"

(CONTINUED FROM PAGE 13)

Lightner for his museum of Hobbies in St. Augustine.

I read in *HOBBIES* that Tuxedo, the cat, is no more. I'm sure he was a great favorite, and undoubtedly you will miss him. I'm glad your dog, "Cop," has such a fine home and good care.

When I had a studio in the Museum in St. Augustine, I remember Mr. Lightner speaking of his pets so often. I know he must have missed them greatly during the winter months.

I want to congratulate the entire staff of *HOBBIES* for the interesting and very attractive December number. It is outstanding.

—Minnie I. Russell

—O—

Florida

So Tuxedo is gone. Don't move him. Let him rest in Chicago where he lived. I suppose the change in buildings was too much for him.

—Patty Parrish

Massachusetts

So sorry about Tuxedo. My six months old cat, Rhubarb, follows me like a little dog. If I sit he jumps into my lap. Rhubarb, who looks like Tuxedo, extends his sympathy, and hopes that he will live to a ripe old age, like Tuxedo.

—Mrs. Edson W. Sanborn

—O—

A Letter to Tuxedo

HOBBIES Departed Office Cat

Hi!! Tuxedo — remember — every morning I would say it to you and you would put out your paw and shake hands and your green eyes would open and close in a sophisticated wink. We understood each other, you and I.

Forever dressed in your black suit with tiny white tie, you were the gentleman of leisure in a bee-hive of activity. And now you have used up one of your nine lives and left a lonely place in our hearts and in your office chair. In case you don't know it Tux, your small body has been buried with affection and care in a garden plot, because you're special.

Strange, perhaps, I never liked pets as such, but I feel toward you as if you were an individual from catdom and respect the place that you have made for yourself in the world of literature and art, namely *HOBBIES*. A famous cat has gone to his reward.

Now, for sure, you can tell me something that I have always wanted to know. Where do cats go when they die? How is it with them? Using cats in this instance as the symbol of all nature that is not human. We talk of the glorious life hereafter for us and then once in awhile we speak of a dog or cat heaven. The latter, Tux, I do not believe in. Where does the life spark of a flower or a plant go when it dies? We seldom remember the other creatures, animal or plant in our fashioning of heaven or some far off tomorrow. But since they live and die their sparks must go somewhere too.

Somehow, I am sure that we all go to the same place—man and animal and plant to make another world—or heaven, whichever you like. And because we have loved you we will see you again, a bit more glamorous, with your tuxedo shinier and your tie whiter. A more spiritual look you will have, with one life lived and only eight more to go.

How about it, Tux? Since it is of paramount importance in my thinking could you manage to let me know?

—Your Lady of the Morning, Q. E. E.

"Daughter of the Elm" by Granville Davisson Hall, of Glencoe Ill., author of several books of an historical nature including "The Rendering of the Virginias", has been reprinted for the third or fourth time. It deals with a gang of outlaws which operated an underground system for thievery of cattle and horses in Northern West Virginia and Southwestern Pennsylvania just previous to the Civil War.

Mechanical and Electrical Antiques

Cooperage

In *The Chronicle* published by the
Early American Industries Association

By GILLIAN W. B. BAILEY

The word "Cooper" is derived from the early Gaul who called their wooden vessels used to hold their wine "Cupae" and the craftsmen who made them "Cuparius." From this was developed later the German word

"Kufer" and eventually came our English word "Cooper."

But before we plunge into the Established Order of Coopers let us first trace quickly how the necessity of his labors originated.

It is a craft in various forms, and known to have existed for over 2000 years. In it was developed and perfected one of the strongest building principles, i.e., the principle of the double arch. When a barrel is viewed from the head, each stave acts as a keystone in the arch construction supported by the other staves as a base. When a barrel is viewed from the side, the stave is the keystone supported by the two heads as a base. In the two thousand years of scientific progress no inventor has been able to improve upon the double arch construction of the wooden barrel.

The earliest container (of which we have record) and known to have used in home and commerce was the pottery jar. These had the great drawbacks of fragility and weight. The primitive huntsman developed a container of animal skin which was not breakable, but which imparted a flavor to all fluids and which in its early forms leaked. The early Romans learned how to overcome the porous quality of their casks by lining them with pitch, and made skins liquid tight by lining them with resin or oil.

Probably the earliest barrel con-

sisted of a hollow log or tree hole which was sealed at each end with animal skins—these also had the handicap of splitting under dry heat and although the container was bound with tongs, it was not durable for commerce.

In the Metropolitan Museum of Art in New York City, one may see an extremely ancient Egyptian drum dated XVIII and XXVI dynasties i.e., 1580-525 B. C. This drum is bilged about the same shape as a barrel, is not a solid piece of wood, but is made from curved wooden staves cemented together. It has leather heads bound on by leather thongs. Although this was a musical instrument, the Egyptians probably recognized the possibilities of this principle.

We read in history books of Diogenes living in a cask. Imagination and jest allow us to think of his abode as being cramped, and uncomfortable, but the Greek "cask" was a clay vessel of 140 gallons capacity, so it is clear that Diogenes was not only wise, but enjoyed a comfortable residence. The Romans used clay vessels of 120 gallon capacity and bound them with wooden hoops probably made of willow, similar to those in use in part of Italy today.

It is presumed that the principal of the Egyptian drum was carried all over the civilized world of its day. Cooperage was practiced extensively in England and on the continent and climbed to its height with the building in 1525 in the City of Heidelberg, Germany, a "tun" or barrel which was not filed until 1752, but which



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when filled was said to contain a volume of 50,000 gallons of wine.

About the 14th century, the Coopers' business was a recognized art and guilds sprang up in England and all over the continent. Workers sought to learn the craft and apprenticed themselves to a Master Cooper who was a member of the Guild. Upon completion of his apprenticeship, the applicant was forced to construct a barrel and fire a barrel and while it was still smoking the other apprentices placed the maker inside his own barrel, doused him with water, poured shavings on his head, turned barrel and man on their sides and rolled them down the street with the Cooper still in the bulging middle of his own barrel, and so was born a Master Cooper.

Somewhere during the 15th century, the "barrel" became a legal standard of capacity. This standard of capacity varied over the years. When our founding fathers sailed in the Mayflower to settle in New England, the supplies packed aboard ship were all stowed in barrels and John Alden of "Why-don't-you-speak-for-yourself-John" fame hired as a Cooper prior to sailing. A set of Cooper's tools is listed as part of the Mayflowers' cargo.

At the time of the settling of this continent by the Europeans, the Cooper had become an important craftsman, and the product of his hands was used for the shipment of all sorts of merchandise—meat, fish, whale oil, rum, molasses, sugar, tobacco, etc. Even shoes and money were transported in wooden barrels or kegs.

The Coopers' tools were simple. An axe to fell the tree, a fro to split the staves, a Cooper's adze or short handled axe to shape the staves, a shave bench to draw out hoops and also help shape the staves, a stave plane, a draw knife to shape the outside, a coze or special plane to cut the chime on the ends of the staves; (this chime held in the barrel head), a pair of Cooper's hoops with which he supported the stave before putting on the permanent hoops, a creset which held the lighted charcoal which when placed inside the half-made barrel produced enough heat to allow the staves to be bent to shape as the hoops were driven home (and sometimes the creset was used to char the

barrel inside), a drift to grip the hoop as it was driven tight by pounding with a Cooper's hammer, a scorper to even the insides of the staves, and a chamfer knife to even the inside ends of the staves above the chime.

The manufacture of a barrel sounds simple, and the tools are few in comparison to some of the other crafts, but let us stop to consider some of the Cooper's problems. First, we have a distinction between the Coopers themselves. A Cooper—as such made barrels—a "white" Cooper made tubs, pails, churns, buckets, tankards and other staved vessels—tubs were originally two-handed vessels and buckets had but a single handle.

Then the container was divided into two groups known in the trade as "tight or wet" for liquids and "slack or dry" for other contents, and their use was, of course determined by their construction.

Having looked at the history of the barrel, traced the advancement of the Cooper and looked at his tools, we still have to consider the material from which the article is to be made. The fabric of wood is a complicated structure, and is variable from almost every angle—the kind of tree, the age of the tree. The wood changes in the same tree according to whether one used the "sap" wood, the "top" wood, or the "butt" wood. Even the manner in which the tree is sawn and conditions in which the wood is cut

and kept, influences its behaviors and quality. Color, weight, smell, presence of knots, or season checks, are all more or less abundant and are practically recognized by the experienced Cooper.

He usually selected clear white oak of good quality and cut his staves and heading bolt at least two inches longer than necessary to allow for those vagaries in the wood. After selecting his wood, seasoning it, shaping it, and putting it together, the Cooper could look upon his work as a triumph of patience, skill and scientific knowledge. And the rewards of his industry? With much hard work, he could turn out two barrels a day—is it any wonder that at the turn of the 19th century, the hand craftsman was superseded by crude machinery developed by a growing demand for more and yet more wooden containers.

For many years, the barrel was of necessity not only a container of wet or dry merchandise, but must have been of correct size by volume.

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CURRIER & IVES AND THE AMERICAN SCENE

(CONTINUED FROM PAGE 41)

attract such friends as Horace Greeley, Tillman and Whittier, and Ives certainly had considerable artistic talent and knowledge, but the prints they made remain our only clue to the men themselves. And these have such a wide range of subject that they must reflect a very wide range of interest and contact.

In fact, these rather uneventful lives gain a touch of romance from the great events and colorful life of their era which Currier & Ives set down on paper, in full color, for our information and enjoyment. Every President from Washington to Cleveland, with every would-be President impartially shown in the same size and pose, appears in the catalogue. Abraham Lincoln's many portraits are difficult to explain, since he was thoroughly unpopular with the conservative and correct citizens of New York, and Currier had previously been carefully neutral in his political prints. But they stand as proof of his liberal and far-thinking mind. Other prominent Americans, statesmen, generals, admirals, with a long list of battle scenes complete a full pictorial history of the United States from 1835 to 1895, with many retrospective views.

The growth of our cities is also shown in full. New York, the home town and the metropolis, naturally comes first, with many prints from 1835 to 1888, and Central Park, its "beauty-spot" and pride of the period, is shown in some eleven views including the fine small "Skating on Central Park" and the large "Central Park in Winter, The Skating Pond" of 1863. Other city views, along the eastern seaboard, of course, but also New Orleans, San Francisco and even Salt Lake City and Nebraska City appear,

(CONTINUED ON PAGE 52)

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BELLS



A Search for Bells The West Indies

By A. C. MEYER

In Travel Search for Bells, published by
the Lightner Publishing Corporation

Several years ago a high official of one of the Trans-Atlantic Steamship Companies conceived the idea of putting to use some of the large ships of his Company by operating them while travel is lightest (between the United States and Europe) in making cruises to the West Indies.

It was evidently a profitable venture for soon afterward other Steamship Companies started the same thing so that now there is considerable travel toward the West Indies, the Bahamas and the Canal Zone during the first three months of the year.

Tempted by the attractive and convincing advertisements appearing in the magazines, my wife and daughter and I, decided to make this cruise and so we left New York, February 26, 1935, using the Cunard White Star S. S. Britannic to cover a dozen interesting points in the Tropics.

It is a delightful and extremely interesting cruise (with the possible exception of the hours it takes to go through the rough seas during the first day and especially off Cape Hatteras), it requires 4 nights and 3 days to reach St. Thomas, the first landing and by this time the tourist has come South far enough to feel very comfortable in his Summer apparel.

At all these landings the passengers may debark as soon as port facilities are completed and ample time is allowed at all places for sight-seeing and shopping, the latter consuming considerable of the passenger's time.

BELLS WANTED

WANTED: Old and unusual glass and metal bells.—Mrs. E. N. Hamlin, 4937 Park Ave., Minneapolis, Minn. mh3272

LARGE GONG BELL from Catholic Church, \$17.50. Set 4 nickel cutter bells on iron strap, \$5. Set 4 Swedish sleigh bells, \$5.75. — Guy Saulsbury, Spicer, Minn. 11631

WANTED: Bells. I give bell lectures. Mrs. Tilden Patton, Lexington, Illinois. d12497

FOR SALE

FARM BELLS, complete, each \$10. Dealers discounts. — Patricks, Marion, Ohio. ap12046

GET FROM INDIA, 3" Elephant-Bell, \$1.50, Worship-Bell, \$1.50, Cow-Bell, \$1.50. Allow 3 months for delivery.—Motiwala. Third Bhoiwada. 38H., Bombay 2, India. mh6867

One advantage in this latter respect—a very popular place operated by the Cooperatives of the Virgin Islands, of the United States, hence it is possible to make purchases of a number of items made by the natives, principally baskets and woven hats. You may pay for the same, including postage, and not be concerned further as these articles are forwarded direct to your home without the worry of inspection by customs officers.

We availed ourselves of this privilege and found our goods arrived at their destination a number of days before our 18 day cruise was at an end.

Fantastic tales were told about Bluebeard Castle in St. Thomas and the sort of life this gentleman led and so the visitor is apt to spend a few minutes there before ascending a steep flight of stairs, to a wonderful view of the surrounding country.

It was interesting to us also to have pointed out the field where Col. Lindbergh landed on his Good-Will Trip to South America some years ago and to see the several bathing beaches, one of which is named after Col. Lindbergh.

Early the following morning the Britannic anchored at the Island of Martinique, a French possession and the passengers left the boat at St. Pierre and took an automobile trip over a mountainous drive of 2 hours to Fort de France, the principal city of the Island.

Here the native were dressed in their Sunday clothes and it appeared that all were going to church, being a holiday, the large establishments were closed for the day.

In mid-afternoon our boat brought us to St. Lucia. we debarked at port Castries, strolling along with a number of new acquaintances, on discovering St. Louis Street (we, being from St. Louis, Missouri), decided to explore same and our curiosity brought us into Hotel International. It was not as imposing a hostelry as the name would imply. You would hardly call it a second class, but perhaps a third class hotel, nevertheless we were beckoned by other passengers to ascend the steps to narrow balcony and really enjoy some good drinks.

We had to arise early on Monday morning to land on the Island of Trinidad at Brighton where there is absolutely nothing at all to see with the exception of Pitch Lake, which, for 100 years or possibly longer, has been supplying approximately 90% of the world's supply of asphalt for the paving of streets. The supply is seemingly inexhaustible, the pitch coming to the surface as it is being taken away.

After a brief inspection and avoiding as much as possible the appeals of peddlers to buy their souvenirs, the passengers continued on to the large city of Port of Spain which at the time was celebrating the first hilarious day of a 2-day Carnival. In spite of continuous interruptions, our automobile driver was able to pass through the group of merry-makers and for several hours we enjoyed tremendously, the antics and outlandish costumes of the boys and girls who were constantly humming a peculiar sounding popular song of their country, as they strutted along.

In this interesting city is the celebrated plant of Siegerts Angostura Bitters whose products are sold all over the world and here one is shown row upon row of immense casks, some of which I was told have been in use for 200 years.

We were invited to occupy seats at the tables and to be served (without charge), at the beautifully furnished bar with a Planters Punch, although one is amply sufficient owing to its potency you might have several if desired, before departing we were given a small bottle of Angostura Bitters and a "swizzle stick." Perhaps you do not know what a "swizzle stick" is, I did not until that moment. It is a stick made of orange-wood having several prongs at the one end and its purpose is to thoroughly mix the drink. A tour of inspection of the plant was made before leaving and an opportunity was afforded passengers to place their order for 1 dozen bottles of Siegert's Bouquet Rum a little more than 1 pint capacity at \$6.00 per dozen. If I am correctly informed, this delightful product sells for nearly this amount per single bottle in the States.

A recipe book in which their products are mentioned was placed in the hands of every visitor.

Inasmuch as the days of these Southern Countries are long and our dinner on the Britannic was not served before 8 o'clock, we found time to enjoy a long drive up the Santa Cruz Valley, over the Saddle Back by a pass in the mountains, through sugar and cocoa plantations and bamboo groves, then through Maraval Valley, past the fresh water reservoirs, and back to Port of Spain.

Since this was one of the outstanding days of the cruise, we were not content to remain on board, but re-entered the "tender" after dinner, dressed in evening clothes, to witness the ball at the Queens Park Hotel and to visit the Princess Club. At this Club the society folk of Port of Spain appeared in costume, a decided contrast to the outfits that paraded the streets, and a large crowd of natives and Americans of high standing were on hand. Awards were made to the most elegant costumes that were on show.

The last boat leaving shore for the steamer did not leave until 12:30 A. M. and even if one was to be left behind, it would be a comfortable feeling to be at this particular place rather than at one of the forsaken places where 2 days later 5 passen-

gers were left behind and were unable to overtake us until a week later.

Again we arose early on March 5 to debark at St. Georges on the Island of Grenada, a beautiful sight to behold, nestling at the foot of the mountains and at this spot again automobile trips were enjoyed along beautiful winding roadways to a spot of several thousand feet elevation with a clear view of sea and mountains.

Now we arrive in South America, reaching La Guayra, Venezuela on Wednesday morning and immediately enter the waiting machines that take us over winding and hairpin curves, a distance of 20 miles to the city of Caracas.

After covering the first 5 or 6 miles, we stopped, to pose for a picture before a monument (erected by the Rotary Club), consisting of a wrecked automobile on a pedestal with an admonition to drivers to be careful.

A souvenir and refreshment parlor is here to serve the hungry and thirsty and noting the man behind the counter was slicing pineapples, I ordered six pieces which he placed on a clean sheet of paper. I laid down a dime, knowing this delicious fruit was being sold at 4c each, but I was promptly informed that the price was 10c per slice and so I cheerfully added 50c piece, since under the circumstances, there was nothing else to do.

Caracas is quite a large city and our guides pointed out numerous places of interest as the Federal Palace, Casa Amarilla, Miraflores Palace, the Panteon, showing us the tomb of Bolivar, liberator of Venezuela, Ecuador and Bolivia.

The Island of Curacao, reached very early on Thursday morning, belongs to the Country of Holland and it surely is a gold-mine for that country for here are the extensive oil fields and refineries which supply the steamships with fuel and although the tanks of the S. S. Britannic require only about 3 hours to fill to capacity the quantity of fuel taken on seems inconceivable and my information is that 22,000 gallons of oil are used to propel the ship every day. As it was told to me, 1 gallon of oil is used for every 125 feet.

It seems there are at least one-half dozen languages spoken here but the Dutch language is only used in a very limited way. There are some things that remind one of the places in Holland although I do not recall having seen a windmill or costume such as is worn at Volendam and other places in Holland, although the architecture and cleanliness of the place is very much like that of Holland.

An extremely interesting shopping place in Willemstad; it is here where the many French perfumes can be purchased at greatest saving and the principal street had all the appearances of a bee hive when all our passengers swarmed to this narrow street or rather 2 streets, bearing the Dutch names of Heerenstraat-Breedestraat.

At the corner of these streets, for example, is located Julius L. Penha & Sons, who, like the Yellow House,

offer for sale at prices 50 to 75% lower than can be bought in the United States, such makes as Caron, Coty, Corday, Guerlain, etc.

From here we make a long jump to the Canal Zone, remaining on board steamer all day. However, there is never any lack of entertainment, since every minute of the day between meals is provided for in the way of short talks by lecturers who recite the history of the next port to be visited and hostesses of the steamer give full information to passengers on the best shops to be found and what particular products the places are best noted for and where purchases can be made to the best advantage.

Two professional instructors in bridge give free lessons in this game to anyone who is interested in this pastime, then there are talkies showing both feature pictures and comics.

For the people who prefer less serious matters there are opportunities for winning a little money on horse-racing or bingo, known in the United States as Lotto. A troupe of professional entertainers give floor shows in the evening. There are different games on the sport deck and dancing under the stars by night.

Now on Saturday morning bright and early we are in the Canal Zone, the steamer unloading passengers right on the shore where a train is in readiness to cross the Isthmus of Panama. It proceeds on to Gatun and part of the journey is made by boat to the locks (which requires 1 hour) during which time a lecturer gives a most interesting talk on the work.

After passing through the Gaillard cut, the train is again entered at Pedro Miguel and we arrive at Panama City in time for a fine American luncheon at the Tivoli Hotel. There remained 3 hours of time for automobile drives through old Panama as well as the new cities, Balboa Heights and Ancon, during which period, according to inclination of the travelers, shopping may be indulged in or even visits made to the numerous bars to enjoy the liquid refreshments, which, in that section have a reputation for their excellent tasting and invigorating qualities.

Inasmuch as the steamer does not depart until midnight, it is optional with the passengers whether they re-enter the steamer for dinner or take it at one of the clubs or hotels at Colon.

There are a number of shops extending along Front Street for a distance of some 5 or 6 blocks all on one side of the street. The merchants urge the visitors to come in for an inspection of the merchandise. These merchants are nearly all from the East Indies but have learned to master the English language, in some instances fairly well. It is expected that these dealers be bargained with and when an item is desired it is customary to offer 25 to 50% less than the price that was originally set and eventually an understanding mutually satisfactory is arrived at.

I asked the driver of the horse drawn vehicle to take us to the Flower of India Shop and to my surprise

found on walking into this establishment the proprietor (you pronounce it) Tarachand Bhojraj, immediately recognized me and remarked that we three had been in that establishment 2 years ago. His memory served him well although it had been 3 years instead of 2 since we made our previous visit to the Isthmus.

Another long stretch is to Jamaica, where we arrived early on the morning of March 11 and we found the city of Kingston decorated with flags and bunting as the Duke of Kent and his bride were guests of this large city. Then followed a long drive to Spanish Town, thence across the Rio Cobre irrigation canal, up to Rio Cobre Valley to Bog Walk and through the Rio Pedro Valley to Stoney Hill at an elevation of about 1360 feet.

We found our way to the Myrtle Bank Hotel for luncheon where we felt comfortable just lounging around for a considerable time, as it is a very attractive and spacious place.

On Tuesday afternoon the steamer anchored off Haiti and the stream of tenders that carried the passengers to shore had to cover a distance of something like 5 miles because the water is shallow at this port and very calm, contrary to that of some of the other places where people could enter the tenders only with the assistance of 4 or 5 men in order to know exactly when to step from one boat to the other, it being rather difficult because of the roughness of the sea.

The large city of Port-au-Prince, Haiti, is interesting and one sees here magnificent homes on the one hand and terrible living conditions on the other. There are vendors along the highways offering for sale their unappetizing food and it is almost sickening to see the unsanitary markets with their display of meats.

A drive leading to a refreshment establishment operated by a person from Germany makes the tourist feel happy for the opportunity to quench his thirst, but while indulging thusly you are over-run by beggars who plead for a little coin with which to buy bread.

Along this long ascending drive there is a constant stream of women and girls carrying, on their heads, provisions and other wares, even liquids in large bottles, but seemingly without ever losing their balance or stubbing their toe.

Our last day of comfort in our tropical clothes was Nassau and a full day was enjoyed at this interesting place where and how the pleasures of the travelers dictated, either by spending considerable time at "Dirty Dicks" or "Blackbeards" to consume some Planters Punch or to take advantage of the last opportunity to buy from an endless selection of liquors of all sorts at ridiculously low prices.

And so, after another 3 days on the water headed for the cold North, we are happy to again leave the steamer at the port of New York and start for home, after covering a water route of 5622 miles stopping at the various ports.



DOLL-OLOGY



CAN YOU REMEMBER YOUR DOLL?

By ANITA JACOBSEN

Doll collecting is today considered one of the major hobbies of America but so little is known about old dolls that collectors, whether they are advanced or starting a collection, need more and more information as well as encouragement and guidance.

This article describes briefly some of the various kinds of old dolls so that the new collector will be able to recognize some of the types and have a better understanding of what dolls are considered "collectors items."

All the dolls and furnishings in the illustrations were taken from the large doll collection of my mother, Mrs. George V. Kershaw, an avid doll collector who has literally hundreds of old dolls, doll furniture, doll buggies and enough miniature trifles to fill many doll houses.

The words children and dolls seem synonymous because dolls have been the favorite play toys of children through the Ages. Today, however, not only children are playing with dolls; women, Yes! even men are avid doll collectors. It has become not only a fascinating hobby for people of all ages but a worldwide business as well. During the second World War, dolls even played a part in an elaborate spy system that operated out of New York City. By using dolls of different nationalities to denote ships of that country, a New York doll shop kept its correspondents informed of all ships that entered or left American ports.

Dolls are as old as mankind itself. As far back as we have any record of man, we find evidences of dolls. Some may think that dolls have not changed in shape or form since the first one was invented, but the doll your daughter or granddaughter fondles is vastly different from the doll of a Greek child who lived 700 years before Christ. As the centuries developed, dolls developed too. Although this article deals primarily with dolls of the 19th and 20th Century, the early history of dolls can be summed up quickly.

The earliest dolls of which there is any record were the baked clay images common in Greece as early as 700 B. C. Rag or wool dolls, or stiffly carved wooden dolls were used by a few children in the first centuries. In the fourth century, Italy developed Crib Figures which were called Creche dolls for use in the churches at Christmas time to

represent the Christ Child, his parents and worshippers. Terra-cotta dolls were made in Germany as early as the fifth century. In the fourteenth and fifteenth centuries, fashion dolls were made. Fashion dolls were elaborately dressed dolls sent from one royal family to another to represent the fashions. By 1600 German workshops were busy making dolls. It is interesting to note that the Germans have excelled in doll-making from that date to modern times.

The first American dolls were wooden dolls carved by the simple tools of the pioneers or dolls made from homespun linen or corn husks. The earliest doll of which there is any record was one given to a small Indian child by one of the adventurers in Sir Walter Raleigh's expedition to Virginia in 1607. The expedition took along an artist to record the events and in the drawings the little doll, dressed in the style of Queen Elizabeth with a high ruff, can be seen.

Early wooden dolls, made in the late 1600's and early 1700's are called Queen Ann dolls because they were made during the reign of that queen and not because they are sup-

posed to resemble her. They do closely resemble the women of this era with long necks, chest, sloping torso and tiny waist. The stiff angular dolls were whittled from wood; some in one piece and others pegged so that their arms and legs could move. The hands were either bamboo forked to represent ugly fingers or flat sticks wound with cloth. The head was egg shaped with either painted or blue glass eyes that were inserted in the head. Since it was fashionable for women at that time to puff out the lower part of their cheeks (and they frequently wore artificial "Plumpers" for this purpose) the dolls cheeks were also puffed out and were painted rosy red. It seems incredible that any of these dolls are in existence today, yet quite a few of them survived.

Fashion dolls were first used by the royal families to demonstrate the latest fashions. In the eighteenth and nineteenth centuries when customers lived far away from their dressmakers and travel by carriage or horseback was difficult, dressmakers used these elaborately dressed dolls to illustrate the change in fashion. At that time there were no monthly fashion magazines to keep the people informed of style changes and trends. The American colonies followed the European styles closely in those days in clothing as well as in furniture style and art. Fashion dolls were sent to show the American women what their chic French cousins were wearing.

Shortly after 1810, many Papier-mache doll heads were sent from Germany to America to be sewed on home made doll bodies. Papier-mache is a French term that means literally "chewed paper". It is a substance made from waste paper, ground to a pulp, that is mixed with glue and dried under pressure in a mold that makes a strong, tough



Illustrated from the collection of Mrs. George V. Kershaw



Illustrated from the collection of Mrs. George V. Kershaw

material eminently suitable for making doll heads. Papier-mache dolls look almost human with their pink cheeks and painted blue eyes. Early nineteenth century ones, with wood or leather limbs, were mounted by hand (the sewing machine was not used until 1851) by patient mothers

on a kid, canvas or linen body. The most famous American papier-mache dolls were made by a German immigrant to Philadelphia by the name of Ludvig Greiner, who patented a process of reinforcing the papier-mache with cloth. Although this made a very durable head, the nose

and chin were vulnerable spots and most of the Greiner dolls have a battered look. His dolls have a placid, almost dumb look.

Chronologically, the next type of doll produced was the Wax doll. It is generally understood that the finest wax dolls are English. It is improbable that many children were allowed to play with their wax dolls since they were too expensive for playthings. There are three different kinds of wax dolls. The first kind were poured into a mold that produced a fragile shell in the shape of a doll head. Since the wax could not stand extremes of heat or cold it is easy to see why there are not many of this type around today. The second type was made by coating a metal or papier-mache base with wax. These dolls had real hair inserted in a slit in the head. The latest type was a wax coating over a composition head. Practically all wax coated dolls had cloth bodies and composition hands and feet. Since violet or sapphire eyes are extremely difficult to make, the majority of them have blue eyes. Pumpkin head or Squash head dolls were made with a bulging round molded wax head that was an orange yellow color from which they got their name. The most famous wax dolls were made by a family of London wax dollmakers by the name of Montanari who excelled in the making of

(CONTINUED ON PAGE 51)

THE DOLL DOMAIN

Original Paper Dolls
of the 1890 Period.
— 6 Styles —

WE CARRY THE LARGEST KNOWN STOCK OF OLD PAPER DOLLS.

NOW ON HAND: Variety of doll heads; busts, $\frac{3}{4}$ length;

Ladies' figures, cardboard, beautifully dressed and embossed, many with lovely costumes, hats, etc. Sizes: $1\frac{1}{2}$ "

to 10" tall, to 6" wide. No feet, but exquisite designs in lustrous colors. Most large sizes complete with arms. Not jointed. Only above illustrations are jointed.

At present, we carry hundreds of varieties from 15c to \$1.50.

All specimens offered are **OLD**, not reproductions.

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Full year, with 12 colored fashion prints, \$7.50 per year. KATE GREEN-AWAY books and Reward of Merit cards. Early hand colored fashion, floral and bird prints. Views of all cities, etc. Write.

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14" Tall
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9 1/2" Tall
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14" Tall
\$1.00 Postpaid

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- Heads, Wigs, Shoes, Socks, etc.
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JOSE and MARIA

Exotic Little Guatemalan Indian Dolls

Hand-made by the Indians in Guatemala, these two 5" dolls on wooden stands are an acquisition to any collector—ideal for adorning mantels and what-nots—colorful gay! authentic! The pair, only \$1, postpaid.

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Starting February 10th and up until March 10th we offer our yearly sale on all of our dolls including our "Made in Costume," "Folk Dolls of Europe" and others. We offer a 10% on all list prices. Write for catalogue. Please print your name and address.

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Period dolls made by Emma C. Clear herself. Collector's items. Wonderful gift dolls.

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For sale: DOLL COLLECTOR'S MANUAL. Price \$3.25. The fourth and latest Doll Book by
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| Med. size Bye-Lo baby. Marked Grace S. | |
| Putnam, bisque | \$15.00 |
| 14" Baby, marked K-R-Rubber head, jointed | |
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| eyes, jointed body, marked 1894 AMODEP, | 9.00 |
| dressed with | |
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| waist, plaster stomach, hips and legs, also | |
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| down, dressed in long baby clothing and | |
| blue wool bonnet, head is bald. | 8.75 |
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| & legs. Dressed | 7.75 |
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| real short hair, marked Walhure-Germany | 10.00 |
| 3/0. Dressed | |
| 4" Bisque boy, looks like Kewpie, holds gun | |
| and sword, molded red hat. No markings, | 3.50 |
| could be Jap | |
| 5" Alaska doll, leather face, fur suit and hat, | |
| blue beads about face, felt hands and feet, | 3.00 |
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| rose & blue ribbon in hair, blue eyes, gold | |
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| 5", \$3; 6", \$3.50; 7", \$4; 8", \$4.40; 9", \$4.50; 10", | |
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- Bodies are of cloth, with leather arms and shoes, colored stockings are sewed on to the legs. Bodies with red corsets sewed on are extra. China arms and legs may be had for extra cost

Doll repair work is our specialty.



For
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Exquisite
Replicas
CHINA, BISQUE
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ARMS AND LEGS

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ANTIQUÉ DOLLS

SPECIAL: Several rare women character dolls, 15" tall, representing Dickens' characters, Chase Stockinette Marked, moulded, hairdo, bun in back, perfect condition. Caved hairdo Schoenhut, also walking Schoenhut. Several all original Shirley Temples. TO SERIOUS COLLECTORS: No general list at this time. Suggest you send me regularly your specific needs. I constantly acquire fine dolls, offered only to those whose current needs I know. I buy antique dolls and parts, reasonably priced.

Mail order only. — No reproductions.

CAN YOU REMEMBER YOUR DOLL?

(CONTINUED FROM PAGE 49)

poured wax doll heads from 1850 to 1887.

English Pedler dolls were dressed as women pedlers or hawkers who carried a basket slung about their necks in which they had an astonishing array of wares to sell. The stock in trade of each doll differed, but no matter what she had to sell, each doll came equipped with a basket full of carefully made miniature items. Most of the English pedler dolls had joined wooden bodies and wax faces.

The majority of antique dolls fall into the china head doll classification. These dolls have a china head with a bushy crop of black hair, a small featured face and short squat neck. Most china heads have a cloth body that was made at home and affixed to the heads that were imported from Austria or Bavaria. The majority of china head dolls are a dead white color but a few are a creamy color and the most desirable of all are flesh color. These flesh color china heads are called Pink Lustre and were made from 1810 to 1830. Most china heads dolls have blue eyes, since Queen Victoria, who set the styles in those days, preferred blue eyes. China heads can have a number of hair arrangements, but the most common one parts the hair demurely in the center with a layer of sausage-type curls circling the head. Snoods, bands of ribbon, even combs are often moulded right into the head. If a china head has her original legs it is easy to date her because shoes worn from 1800 to 1840 had no heels. After high heels were introduced into Europe in 1880, dolls also followed the fashion and wore high heels.

Bisque head dolls are similar to china heads except that china head dolls are finished with a coat of glaze whereas the bisque remain unglazed. The majority were made in France (identified by their delicate coloring and life-like appearance) and in Germany. The French affixed the real hair wigs to a cork set in the top of the head but the thrifty Germans used a cardboard for this purpose. Bisque heads are blond in contrast to china heads which are predominately dark. Heads to which coloring was applied and fired in are called Blond Bisque whereas the more highly colored later ones are called simply Bisque. Some very fine ones were made in that city famous for its fine china, Dresden. All bisque dolls have either kid or composition bodies. Their limbs were strung with an elastic cord that frequently needs renewing.

Perhaps the most famous Bisque dolls are the Jumeau dolls. Although this French doll factory began to produce dolls as early as 1844, they had to import their heads from Germany. In 1862, Jumeau decided to make a completely French doll and produced a beautiful blond bisque head with a happy expres-



Illustrated from the collection of Mrs. George V. Kershaw



sion, slightly puffed-out cheeks, delicately tinted expression, real hair and over-sized expressive eyes. The early Jumeau bodies, made of kid with kid hands and feet, were not satisfactory toys because the joints filled up with sawdust and would not move. So Jumeau developed a new type of body covering that resembled a suit of long underwear. At first, Jumeau produced only lady dolls with tiny waists, large hips and pale faces. Later he made child dolls with ball-jointed limbs and either papier-mache or composition bodies strung with elastic cord.

Another popular doll medium was first discovered in 1846. It was

(CONTINUED ON PAGE 60)



PLASTIC DOLL STAND WITH METAL CLASP

Size: 3 1/4" overall. Will support all dolls from 4 1/4" to 9" high.
Color: Ivory only.
Price: \$2.50 per dozen.
(least order sold at this price)
Postage, packing and insurance extra
MODERN GLASS & WIRE SUPPLY CO.
296 Broadway, New York 7, N. Y.



IMPORTED OVAL GLASS EYES (For Bisque Dolls, etc.)

Sizes: 5/8" across, 3/4" high;
3/4" across, 7/16" high;
1 1/16" across, 7/16" high.
With or without eyelashes.
Price 50c per pair. Postage and handling 15c. Least Order 3 pair.
We have other glass eyes as brown, blue or grey in round or oval. Also eyes on wire for Milk glass dishes, etc.

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DOLL HOSPITALS

Hair: human and genuine nylon wigs; girl and infant shoes; undressed dolls in 4 styles; heads, arms and legs for girl, teenage, infant, coo, Betsy Wetsy, Dyde, sun rubber and magic skin dolls; mama, papa and infant voices; coo voices; roller and ice skate shoes; drum, Majorette and cowboy boots; Humpty Dumpty toys; doll hat kits; books on dolls. Doll hospital supplies, enamel, teeth, lashes, faces, wig crowns, eyes, Swiss music units, doll stands and tools. Artist air brushes. Catalog and elastic samples sent ONLY to doll hospitals.

JACK'S FIXIT SERVICE, Dept. LPC
1009 19th St., N.W. Washington 6, D. C.



Top: Chartreuse satin trimmed in velvet creates the ideal ball gown of yesteryear.



Below: "At Home" in 1850 is characterized by a soft percale dress, held outward by hoops.

The Glitter and Glamor of Old "Dresses Up" 1951

Huge lard cans, scoured and polished until they gleam, are her bureaus. An elevator shaft which she remodeled is her closet. At the moment it holds over six hundred gowns dating from 1835 to the present day. Such is the studio of Mary Julian Glover. This elfin great-grand

daughter of the composer of the "Rose of Tralee" lives and works with her collection of beautiful gowns, (plus nine cats) in an enormous workshop, tucked away in an area of New York City where there are only warehouses and factory lofts.

Mary Glover is the author of "The Little Sampler" and "Costume Design of the Gay Nineties", two books describing and illustrating her gowns in detail — everything from corset covers and the knee-length bathing suits of long ago to fashionable creations reminiscent of Lillian Russell's reign. But that's only the beginning of the story.

So many doll collectors asked where they could buy patterns for the "Little Sampler" and "Gay Nineties" fashions that Miss Glover was almost forced to open up a doll pattern service. Thus the little Sampler Pattern House came into being, equipped with an able staff of doll collectors having a good working knowledge of pattern making and familiar with what collectors wanted. Their patterns are cut out from the original gowns, scaled down to doll-size garments. Every pattern includes a silken "Original Little Sampler Creation" label. More than just a dress pattern, each example includes



Good Queen Bess

Rich velvet, lace and jewels lavishly adorn the titian-haired, slightly homely charms of England's favorite queen.

10" tall, complete
with stand ..\$9.50

Handsome clothes, historically accurate, modelled face. Photo 10c.

KASHI DOLLS
ZOAR VIEW
TEFFT ROAD,
SPRINGFIELD, NEW YORK

bustles, hoops, "unmentionables" and the passementerie designs for each respective mode.

Now, if you are a real stickler for authenticity, you will use only materials of equal age to the fashion you are copying. From time to time, the gowns disintegrate from sheer, uncompromising old age. But Mary Glover throws nothing away! Parts that will hold together — buttons, braid, assorted trimmings, even the original hooks and eyes, are yours for the asking, but reserved, of course, for the specific copying of the fashions in "The Little Sampler" and "Costume Design of the Gay Nineties." Those huge lard cans we mentioned before are filled to overflowing for her "costume pool". Additional help comes from doll collectors who mail her their bits of "this n' that", and contribute regularly to her stock of useful "left-overs".

The oldest costume in her collection is the 1840 gown which is included in her book, "The Little Sampler." It is a hooped ball gown, used in the original Dicken's "Christmas Carol" illustrations. The material is a sheer brocade of alternating rust and blue stripes, overlaid with a tiny silver leaf motif.

Topping the scales at 100 pounds, Miss Glover can wear most of her gowns. No matter what a lady weighed in "those days", her waist line remained a mere eighteen inches! As might be suspected, a great many of these gowns are right in style, and one would be tempted to don one of her 35 handsome capes, for instance, seven of which are shown in her "Gay Nineties" edition. Never does a cape go out of style. And never does a story such as Mary Glover's, who is doing much to promote authenticity in doll costumery, weary the imaginations of collectors. She has been most successful, and in her own words, "has more fun than anyone I know."

Jockey Doll

Mrs. C. L. Goss of Louisiana is turning out some excellent porcelain dolls, according to the sample received by HOBBIES' staff. One boy

doll, in particular, is well done, and attention has been focused on the small details of clothing and modeling which help to make a doll appealing. This particular doll is dressed in a knitted sweater and jockey cap.

DOLLS FOR SALE

WIDE SELECTION of dolls from all over the world; just write us your needs. Stamp for list.—Doelman Dolls, 66 Russell, Buffalo 14, N. Y. **ja1481**

ESTATES, 1890 Period china, bisque, metal, wood. Many undressed, heads only. Reasonable. Will buy. Please state size.—Seth Silver, Lawyer, Box 1414, Des Moines, Iowa. **mh3004**

DOLLS: Stamped envelope, please.—Ruth Larkin, 290 Oakgrove Drive, Williamsville, New York. **ap12046**

BRODEUR DOLL HOSPITAL, 417 State Life Bldg., Indianapolis, Ind. We have repaired all types of dolls for 33 years, make doll bodies. Reasonable prices. **ol26351**

CREPE HAIR for doll's wigs, 90c a yard, prepaid. Wavy Mohair \$1.80 (all colors).—The Make-Up Box, 216 Tremont St., Boston 16, Mass. **ap126351**

Antique Dolls—Mrs. Mary Hoover, 1268 Van Buren, Topeka, Kans. **f12069**

EUBANK DOLLS: Distinctive and original. 16-page, illustrated catalog 15¢. Eubank Doll News, quarterly, 50¢ year. Old doll list stamp please. Mark Twain portrait doll, 10¢, \$6.35. Discount to dealers.—Wilm Eubank Pulliam, Branson, Missouri. **ap120422**

DOLL STANDS. Send for descriptive circular of a complete line of doll stands.—Ideal Doll Stand, P. O. Box 194, Mound, Minn. **mh407**

ANTIQUE DOLLS, bought, sold and repaired. Mail orders solicited. Stamp, please.—Doll Shoppes and Hospital, 70 East Street, New Milford, Conn., Caroline F. Stearns, successor to Maude S. Post, "The New England Doll Doctor." **f68810**

ANTIQUE AND MODERN dolls. All kinds of doll accessories. List upon request.—Lorraine's Doll Shop, 100 Wilmont St., Springfield, Mass. **f6046**

DOLL BODIES \$1 to \$4; fragrant sawdust, 500 gummed labels, 70c with name and address.—Mrs. Robert Winchell, Eastwood and O. Covert, Evansville, Ind. **je126351**

DOLLS BOUGHT and sold. Beautifully costumed, any style copied.—Hannah's Doll Shop, Bruceville, Ind. **je12698**

JOINTED DOLLS, bisque china, metal and others. List for stamp. Dolls repaired.—Mae Shortt, 65 Dorset St., Springfield 8, Mass. **ap120821**

MUSEUM DOLL PHOTOGRAPHS. Send \$1 for a set of 10 postcard size, 10 different sets available.—Goyette Museum of Americana, Petersburg, New Hampshire. **f3463**

APPLE DOLLS: Lamp-lighter, Organ-grinder, pioneers, etc. Victorian type paper mache dolls.—Alice Daye, 1923 Lincoln Park West, Chicago 14, Illinois. **au124431**

ANTIQUE DOLLS: Rare type; list 50c.—Goldie Schneider, 1047 West Main, Galesburg, Ill. **n12238**

"OZARK SALLY", 7" sewing doll; place in skirt includes, thread, tangle, nut needle cushion, quaint hat-bonnet, \$2.35.—Doll House, Box 116, Birch Tree, Missouri. **ap3004**

SPECIAL—Uncle Sam and Betsy Ross, handmade; Betsy seated sewing flag. February only, \$3.50 each, \$6.50 pair.—Anne Helm, 2518 Trenton, Joplin, Mo. **f1481**

STAMP FOR DOLL LIST. All kinds antique dolls, china, papier mache, Bisque, baby dolls, costuming.—Violette Hemphill, 1156 Lullwater Rd., Atlanta, Georgia. **fe**

GAVLY DRESSED 6" Eastern Lady, \$4. Couple, \$7. 3 different pairs, \$16. Beautifully handmade. Allow 3 months for delivery. Motiwalla, Third Bhowarda, 38H, Bombay 2, India. **mh6238**

REPAIR DOLLS, wigs, parts, elastic. Stamp for list.—Glover's Doll Hospital, 1172 Argonne, Cleveland 21, Ohio. **f6215**

THREE DOLLS, Man From Mars, Pixie, Baby Clarice, all for \$5.—Irene Coburn, Rte. 3, Snohomish, Wash. **ap6084**

BOOK, "200 YEARS OF Pennsylvania Dolls." Photographs & descriptions of 50 primitive dolls. Chapter on repairing old dolls. Patterns of Pennsylvania Dutch Dolls. Price \$1. For autographed book send dollar to author.—Marie Ketterman, 373 East Market Street, York, Pa. **mh3048**

FOR SALE: Bisque doll heads, \$1 up, circa 1900; eyes, parts.—Curlo Shop, 106A Court St., Brooklyn 2, N. Y. **mh6046**

MATLOCK'S DOLL HOSPITAL, 2197 Eastern Ave., Indianapolis 18, Indiana.—Antique doll restoration our specialty. Expert repairing, refinishing factory method; Eyes reset, rewaxed, lashes. Dolls restored like new. Cloth bodies tailored, china legs and arms, wigs. Mail doll for free estimate. Insured mail orders, fast service, lowest prices. Satisfaction guaranteed. Buy old heads, jointed bodies. Stamp appreciated. **mh4698**

SPECIALIST in Antique Dolls. All price ranges. Stamp for list.—Mrs. R. J. Berry, 2335 Waite, Kalamazoo, Mich. **f3882**

DOLLS FOR COLLECTORS. Antique, foreign, miniatures, etc. Stamped envelope please! — Mrs. Lloyd Hollister, 285 Goshen Rd., North Little Rock, Ark. **f3023**

ANTIQUE DOLLS bought and sold.—Lux Memory Doll House, White Bear Lake, Minnesota. **f3802**

VIRGINIA DARE—Pocahontas, exquisite hand-painted 7" dolls, \$2.95 each, plus 25c mailing. Other trade-marked, exclusive dolls. Immediate shipment.—Julee Dolls, 1417 Parkwood Place, N. W., Washington 10, D. C. **f3004**

SEND YOUR DOLLS to Carrie A. Hall, Handicraft Shop, North Platte, Nebraska, to be costumed. Workmanship and design are faultless. Also a fine line of character dolls for collectors. Write for detailed information. **je66501**

FASCINATING Story of Dolls. French, Stener, Webster, milliner's model, face, walking, dancing dolls.—Jakie, 2107 S. 40th St., Omaha, Nebr. **mh3023**

Antique China Doll Replicas, legs, arms. Tailored, sawdust-stuffed bodies. Dolls restored.—Wimer's Dolls, P. O. Box No. 314, Yucaipa, Calif. **mh3405**

DOLLS BOUGHT AND SOLD, bodies made and dressed, any style copied, china parts and stands. Stamp appreciated.—Mrs. J. W. Ocasek, 221 Olive St., Chippewa Falls, Wis. **mh324**

"GYPSY", entirely home made rag doll over thirty inches tall. Embroidered, shaped face, long black wool hair, movable arms and legs, ankle length red skirt, rickrack trim, white blouse, white panties and white ankle length petticoat with ruffle. Black shoes. \$18.00 Prepaid. Allow two weeks for mailing.—Mrs. Chas. C. Cartwright, Box 2303, Abilene, Texas. **ap3468**

ANTIQUE DOLLS. Bought, sold, or will trade.—Gladys Perkins, 801 Cherokee Ave., Bartlesville, Okla. **f1211**

THE LITTLE DOLL HOUSE, Nursery Rhyme Dolls.—Mrs. Luther C. Clayton, Route 1, Box 166, Elmore, Ala. **ap3272**

A FOREIGN or American folk doll for a Valentine to warm your collector's heart. Stamp for list.—Doelman Dolls, 66 Russell, Buffalo 14, N. Y. **f1481**

1840 BLACK HAIR china doll. Three beautiful Parians. Molded blonde Bisque, deep brush marks. Fine quality. Very old papier mache, wood hands, feet, 16". Write. Want to buy: Unusual dolls.—Old and New Treasure Chest, 150 East Long Lake Rd., Birmingham, R. 2, Michigan. **f1253**

FOREIGN DOLLS Leaving for Europe in February. Watch for announcement of return in September with new doll finds.—Elizabeth Smith, Authentic Foreign Dolls, 2551 17th St., N. W., Washington, D. C. **f1842**

WANTED

WANTED: Bisque head dolls with glass stationary eyes, pierced ears, closed mouths, wigs. Unusual dolls in bisque or china.—Goldie Schneider, 1047 W. Main St., Galesburg, Ill. **ap6238**

WANTED: OLD DOLLS or heads.—Ruth Larkin, 290 Oakgrove Drive, Williamsville, New York. **ap12867**

ORIGINALS: Ceramic and other dolls wanted.—Box S9582, Los Angeles 5, California. **ap6671**

AUTHENTIC FOREIGN doll collections bought.—Doelman Dolls, 66 Russell, Buffalo 14, N. Y. **ap6483**

NEED THREE FACE Bisque dolls & bonnet dolls, bisque bonnets molded on dolls heads.—Gladys Martin, 11 Dooley St., Brooklyn 35, N. Y. **f3863**

OLD UNUSUAL dolls bought and for sale. Describe and price.—Mariemae's Doll House, 1002 Richwood Ave., Cincinnati 26, Ohio. **je6306**

WANTED: Old dolls, all kinds and sizes. Please describe.—Catherine Symmes, Rt. 10, Harris Trail, Atlanta, Georgia. **mh3614**



The History of A Coat Button

Contributed by **THELMA SHULL**
From *Penny Magazine*, London, 1840

PART I

When we say, with reference to an apparently worthless object, that it is "not worth a button," we do not quite know what we are talking about. A button, considered with respect to the manufacturing wealth of the country, is anything but an insignificant article; for the production of various kinds which are worn by us gives employment to many thousand persons, men, women and children, in the north of England; and at a time when the legislature was more prone than at present to interfere with the natural progress of trade and manufacturers, numerous statutes were made, having for their object the protection and advancement of the button trade. Strenuous efforts were made to stem the course of fashion, and to keep the public taste in a path favourable to the early button makers; but such efforts generally fail in their object.

The ancients do not appear to have used buttons, except a few on the shoulders and arms of women's tunics; or two, connecting the two square pieces of the tunic, near the neck. Among the people and the soldiery brass buttons frequently fastened a kind of cloak on the right shoulder. They appear to have been used in England, probably more for ornament than use, in the tenth century; gold or silver was generally the material of which they were made, and they were of foreign manufacture.

As to the materials of which buttons have been made in more recent times, they are almost innumerable; but among them are gold, silver, plated copper, white metal, pinch-back steel, japanned tin, glass, foil-stones, mother-of-pearl, ivory, bone, horn, tortoise shell, jet, cannel coal,* paper leather, etc., exclusive of those buttons which consists of a mould of wood or bone, covered with mohair, cloth, thread, or some similar substance. We will take a rapid glance at the modes of manufacturing some of these kinds of buttons.

Those which are called **covered buttons** have generally a central piece of flat horn or bone called a **mould**. These moulds are small circles, perforated in the center and made from those refuse chips of bone which are too small for other purposes. For large or coarse but-

tons, these moulds are generally made of wood; but whether bone or wood, they are formed as follows:—the material is sawn (sewn) into thin and equal flakes, from which the moulds are cut out by an operation which, at the same time, makes a perforation through the centre. A lathe is provided with a cutting tool having three projecting points. A girl places a flake of bone or wood in a position where the tool can act upon it and, by the rotation of the tool, the two outer points cut out the circular mould, while the central point perforates through it. While this is doing, the surface of the mold is worked smooth by the parts of the tool intermediate between the points. When a mold is thus made, it is dropped into a box beneath, and the girl exposes a new part of the slip of horn to the action of the instrument. A girl, ten or twelve years of age, is enabled to cut out twenty or thirty button moulds per minute in this manner. The fragments, sawdust etc., are all sold for manure, etc., so that not a particle of bone is lost. If wood is employed, it is generally oak, beech, or elder, dyed black with nut-galls or some similar dye.

The button moulds were formerly covered with threads of gold, silver silk, and other costly materials. Several women sat round a table, each having a large needle fixed in the table opposite the part where she was seated, and also a bobbin or reel, containing the thread which she was to use. The mold was held in its centre upon the needle, and the end of the golden or other thread was at the same time put through the hole and fixed. The thread was then wound over and round every part of the mould in a peculiar way, so as everywhere to present a surface of thread, and also a determinate pattern according to the fashion of the day.

When this was effected, the end of the thread was secured; and, at the back of the button, a number of the folds of the thread were taken up and tied together, so as to form a kind of shank for fixing the button to the garment.

Such was the kind of button worn in England for a long period, and then manufacturers employed a very large number of persons, chiefly aged females and children, who covered the moulds with threads of various kinds.

* Webster's dictionary defines cannel coal as "A coal of fine texture and little luster, containing much volatile matter and burning with a bright flame."

PART II

For common wear horn buttons without any covering have been much employed. These are made both with and without shanks, these without shanks having four holes by which they can be attached to the garment. These last named horn buttons are made concave in front to preserve the thread by which they are sewed.

They are made as follows: cow-hoofs are boiled in water till they become soft, and are then cut into parallel slips by a cutting knife or blade, which acts as a lever by having a hinge at one end. These slips, which are of the width and the diameter of the button, are then cross-cut into small squares and the angles cut off. The pieces are dyed black by being immersed in a cauldron containing a solution of log-wood and copperas, and then dried. A mould is formed, something like a pair of pincers, each half having six or eight small steel dies fastened to it, each die containing the impression of the intended button embossed on it. When shut close, the opposite dies exactly correspond, and represent the entire shape of the button. The mould being heated somewhat above the temperature of boiling water, a piece of horn is placed upon each impression in it, and the mould is then closed and confined within a powerful press or vice. The united action of the heat and of the pressure forces the pieces of horn to take the exact impressions of the two halves of the dies, and they come out in the form of buttons plain or embossed, as the case may be but with their outer edge a little ragged; this roughness is removed by filing, the button being held in a lathe.

If the horn button thus made is to have no shank, four or five holes are drilled through it by an ingeniously constructed lathe; but if shanks are required, these must be firmly united to the horn. The shanks are made in a curious manner. Brass or iron wire is wrapped spirally round a steel bar by the rotation of the bar in a lathe. The coil is then slipped off the bar, forced into a somewhat oval form, and cut through its whole length, so that each turn of the crank produces a button shank of an oval form, with two disengaged ends.

More recently an elegant little machine has been invented which by the simple turning of a winch, supplies itself with wire from a reel, and delivers it cut and bent to the proper figure of the shank; each

turn of the winch forms a shank. Shanks such as these are inserted in the horn buttons by children, who previous to the pressing in the mould drill a hole in each button piece and insert the shank. The mould has a cavity for receiving the shank, and the pressure closes the horn about it so effectually that it will not come out.

Sometime horn buttons are made plain, and then have a pleasing device made upon them by placing on their surface a thin plate with a pattern cut in it. By rubbing over the plate with emery powder, the horn will become scratched or deadened through the holes in the plate but left polished at the other parts.

Metal buttons are used to an enormous extent, though at present, perhaps, not so much as they were twenty years ago. They are made in two ways either by casting or by stamping, the latter of which is most general. The casing of buttons is thus effected: a considerable number, from fifty to one hundred and fifty buttons of any desired pattern are ranged near each other, and connected by little bits of metal. An impression from this collected pattern is made in sand, by pressing the button evenly on a very smooth sandy surface; by this means every button makes a mould exactly the same size, form, and pattern as itself. A shank is then pressed into the sand in the center of each impression, the part which is to enter the metal being left projecting above the surface of the sand.

The buttons are now cast from whatever metal may be chosen for that purpose; brass, pewter, tin, and zinc, used either singly, or combined two or three together, are the usual materials for such buttons, the zinc being chiefly to enable the other metals to flow more readily into the moulds. When the buttons cast from the melted metal are cold, they are cleaned from the sand by brushing. They are then broken asunder and

each button carried to a second workman at the lathe, who, after having retained it firmly by means of the shank, carefully files the circumference by which he reduces it to a true circle.

By removing the button to another lathe the back and face are smoothed and rendered even by tools fitted for the purpose. The buttons are then polished by fixing the shanks in a piece of board and rubbing the faces on another board covered with leather and strewn with rotten-stone and oil. The last polish is given by applying the button lightly to the edge of a wheel covered with soft leather and dressed with very fine powder of rotten-stone.

Sometimes buttons of this kind are rendered white, somewhat resembling silver. To produce this effect, melted tin is poured into cold water and by this means granulated. A quantity of cream of tartar, diluted with water, is put into a boiler and the tin added to it. The boiling causes part of the tin to be dissolved; and the buttons being let down into the liquor upon a wire grating, part of the tin attaches itself to the metal buttons, rendering them white and preserving their former polish. This method of washing with tin produces a white colour which remains for a considerable period.

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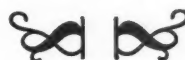
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Antiques

STRAW MOSAIC OR MARQUETRY



By MARTHA HILL HOMMEL

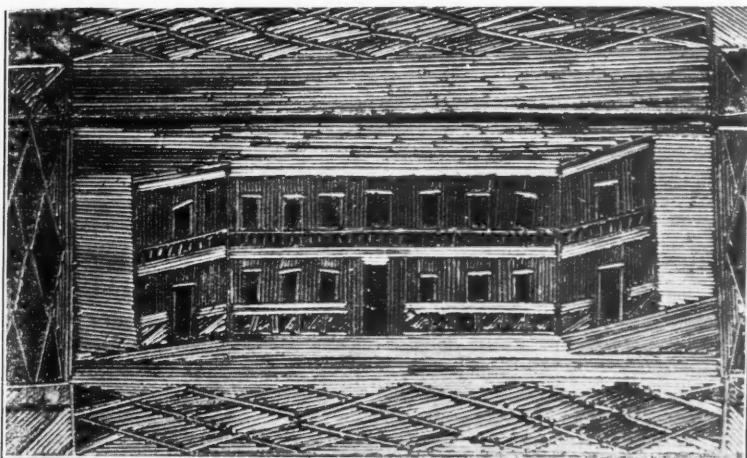
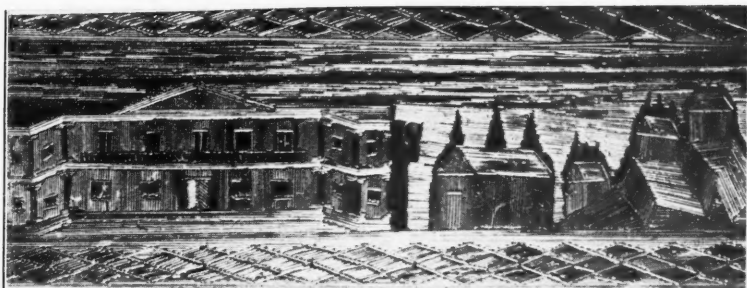
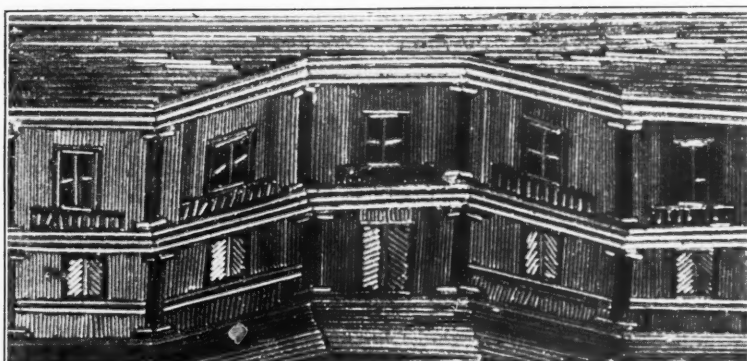
To make straw items, or pictures, one must first catch your straw, this is, to select the whitest, the thinnest, the longest and the largest. Next follows a very tedious method of cutting, splitting, bleaching and dyeing this straw. These straws are shaped to exact sizes and are pasted, according to color, on small sheets of paper. These straw covered sheets of paper are then cut up and repasted onto the solid background, finally to make up the finished picture or design.

This is indeed a time consuming thing, and it is supposed that many of these straw mosaic pieces of beauty were executed by the members of French monastic establishments. Others give the Italians credit as far back as the 15th century.

Various objects such as tables, writing boxes, needle cases, candy boxes, pictures, calling card cases, bureaus, corner cabinets, pencils and napkin rings are found in this media. The napkin rings, cabinets, pencils, however, are rare. Some students of this subject also give the Chinese and Flemish folk due credit for this type of work.

We have here as an illustration of a straw mosaic, a box, four inches high, 5½ inches deep and 10½ inches long, decorated on all sides with buildings, landscapes and a body of water upon which floats a sailing vessel flying an American flag. After close examination this box appears to have an European air about it, perhaps made

(CONTINUED ON PAGE 67)



Box in which straw mosaic decoration was employed

Examples of straw mosaic or marquetry

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Furniture catalog, Edw. W. Baxter & Co., N. Y. 1873-4, pictures Viet. furniture with prices 5.00
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- Pr. Sapphire blue salt and pepper, etched and thumbprint, original pewter tops 7.50
- Wooden butter bowl, shaped handles, re-insided inside 15.00
- Blue Canova tureen platter with handles, 11"x15" 15.00
- "Little Daisy" print, NOT Currier, fine coloring, red dress carrying wheat & roses 6.00
- Thistle pattern Chelsea, trimmed with fine gold bands, cups & saucers, \$5.00 ea. creamer, fine hair line in spout, very graceful shape, \$4.50; waste bowl, \$5.00; plates, \$2.50 ea. 4.50
- Gold band china, "Homer Laughlin"; 10" plates, \$1.50 ea.; 5 & 5 1/2" ea. 1.00
- Fine early gold band china cups & saucers, \$5.00 ea.; graceful shape waste bowl, \$5.00; squat, creamer, \$6.00; 8" plate 2.50
- Fine lot of Canton, Rose Medallion and other patterns, write for details.
- For the Daguerreotype collector, a round, hard case which is in two parts & screws together, tiny picture inside 5.00
- Pr. brass "Beehive" candlesticks, 9 1/2" high, 3" base 15.00
- White Wedgwood ironstone gray bowl, complete with tray and ladle, tray 7 1/2x8 1/2", ht. to top of finial on cover 8 1/2", tray and bowl octagonal 18.00
- Pr. extremely brilliant Sandwich salts, Lee's Sandwich Glass Book Plate 62, No. 4, Pr. 18.00
- Unusual opalescent vase, shaped like ear of corn, 8" 5.00

THE RED DOOR SHOP

Boston Post Road, Old Saybrook, Conn.

- Graceful fruit carved love seat, 45" bet. arms, struc. sound, crated \$45.00
- Four striped maple chairs, reglued, refinished, new cane seats, crated 100.00
- Small Vic. walnut writing desk, drop lid, burl walnut front panel, 46" high, 26" wide, 14" deep, cutout legs, shelf, nice cond., crated 35.00
- Singles, pairs, Empire, Vic. chairs. Plank seat spindle backs in sets Write
- Photos 20c each

- Number demis, unmarked and unpainted china Write
- Nine Haviland Honeyuckle pattern cups, saucers, matchers, tea etc. 65.00
- Small Rose in Snow open compote 8.00
- Ray pattern celery vase 8.50
- 9 1/2" Majolica "Etruscan" plate, raised fruit 8.50

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- Hall's Excelsior bank "with monkey", original paint in excellent condition \$15.00
- Lacy cup plate, Rose #272. Nearly proof 4.00
- Hairpin cup plate, Rose #285. One point chipped 7.50
- Fiery opalescent cup plate, same as Rose #458 listed only in clear. May be unique in opalescent. 2 or 3 under-serration flakes do not break outline. 22.50
- Scarce olive amber half-pint flask, McKearin, American Glass, page 547, GI-63. Proof 8.50
- Pair amber glass ale-backs, Lee Sandwich Glass, plate 13 top row lower center, except held in place by small amber knobs. Pair 3.50
- 9" Blue Davenport plate, flower border and center scene of ruined abbey. Very pretty 4.50
- 10" Light blue W. Adams and Sons plate. Floral border and center garden scene. Very tiny chip matching above. Slight discoloration in small spot on each. One has tiny chip on back. Both 3.50
- 5" Nipple matching above. Proof 2.50
- Small Connecticut hamper, dated 1812, in good condition. Framed 10.00
- Sewing bird with original velvet cushions 4c

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DOLLS (about 35 on hand)
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Large brass skimmer (iron hdl.)	\$5.50
Small brass dipper (iron hdl.)	4.50
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Handled lacy tray, Rogers	1.50
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3 1/4" China doll head, Blonde	5.50
2" China doll head, Black hair	3.50
2 1/4" Bisque doll head, Blonde	5.75
Lovely white Ironstone teapot, Farnival	8.00
Pr. 7 1/4" black amethyst Satin glass candlesticks	7.50
6" Actress compote lid, clear, Sm. chip under rim	2.75
Walnut comb case, Refin. condition	6.50
Wanted: Lid for 7" Westward Ho! compote. Transportation extra. Stamp please.	

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Fruit Valley, Oswego, N. Y.

1. Set 6 Handpainted china salt dips on gold legs, iridescent set	\$ 3.50
2. Beautiful china pickle dish, heart shape, roses, gold, Limoges, tiny no harm chip	2.25
3. Large salad bowl, on 4 legs, beautiful with roses	3.50
4. Large red tomato on green leaf with handle	3.50
5. Clover Leaf cream pitcher. Tiny no harm chip under spout	2.25
6. A Lovely sugar & creamer, delicate green with medallions of pink roses all-over. The set	3.00
7. An old china match box for hanging, soft pastel colors	3.50
8. Large iron match box open work top, has large face for matches	3.50
9. Daisy & Button clear tumbler	2.50
10. Grape goblet	2.25
11. Cable sugar bowl, has no cover, this is cable with ring, 4 1/2" d.	3.00
12. Beautiful 9" colorful plate, nice for rail, large deep pink roses, green leaves	2.50
13. Brass fruit bowl, Chinese, on stand with an allover etched design, 10" deep	5.00
14. Fearlessly on stand with a quart of liquid, alcohol burner this has been done recently with a finish, looks like copper	7.00
15. Beautiful old large COPPER lustre pitcher, holds over a quart of liquid, bulbous in shape, unusual handle, has orchid flowers, green leaves on four divided sections outside pitcher. This is an unusual one	40.00
16. Small iron umbrella holder. Has two dogs on back	7.00
17. Hand lamp, marble base with about 3" brass pedestal thru center. Has a lovely glass bowl with sort of prism design	7.50
18. Long string of bells, many bells on it	8.00
19. 4 Currier & Ives small prints. All framed. Each one	5.00
1. Chicago Fire Margin cut, title on bottom, The BOYNE Water, Ross Trevor & Two Little Fraid Cats	Write
20. Seth Thomas mantel clock. Has works, 16 1/2" W. Has glass door with lower half of door etched with dog's head. Running	10.00

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1. Pair 12" brass CANDLESTICKS, with oblong tray and candle snuffers, burnished and lacquered	\$42.50
2. Huge copper WOOD BUCKET with bail, burnished	45.00
3. Oblong hand-made BRASS TRAY, hand-dipped, burnished	12.50
4. Set 6 plain silver fruit KNIVES, like new	3.50
5. OIL PAINTING in fine G. L. frame, in sealed shadow box, landscape, 19x16 1/4"	18.50
6. Tall glass OIL LAMP, bulleseye design, pretty	5.00
7. Nice silver soup or punch LADLE	7.00
8. 5 Sterling orange SPOONS pattern unknown	10.00
9. Large size white knit BEDSPREAD, 100 years old, fan pattern, fine condition	18.00
10. Round G. L. and wicker bordered MIRROR, 31" diam.	10.00
11. Square covered ped. glass CANDY DISH	3.50
12. Large Ironstone well and tree PLATTER, green hand edge	7.50
13. BEER STEIN, 6 1/4", blue design emb. figures on putty	5.50
14. Fine 9 1/4" BEER STEIN, h.p. dancing pair, power top, Lion crown shield ball mark	8.50
15. Square M.G. lace edge BOWL on BASE	10.00
16. Pair nice red border fringed end TOWELS	5.25
17. Walnut open carved wall MAGAZINE RACK	4.50
18. Small peach colored Bristol overlay fluted CANDY DISH	5.00
19. Red Bohemian HANDLED MUG, fruit, etc.	4.00
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21. Red beaded JEWEL CASE	10.00
22. Pair lovely white Bulbous Bristol GLASS VASES, primitive h.p. farm scenes, 9 1/4"	17.50
23. Handsome tall pointed edge D. & B. OPEN COMPOTE	10.00
24. Moon & Star COVERED COMPOTE, old	15.00
25. Pair small walnut CRISS CROSS FRAMES, 8x10"	5.00
26. SILVER BUTTER DISH on rim base, etching, like new	10.00
27. SILVER CAKE BASKET, tall, on feet, like new	10.00
28. Little ruby band CREAMER with etching	4.00
29. Small silver easel MATCH BOX HOLDER, new condition	5.00
30. Beautiful jade green Chinese porcelain footed PLANT JAR, large, with pink floral dec.	12.00
31. Old square tote TEA CADDY for painting	3.50
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42. Oval pedestal handled silver NUT DISH, new condition	7.50
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44. Large old flat h.p. COW BELL, grazing cows	4.50
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Handpainted candlestick saucer, Prussia	\$ 3.50
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6 Plates 9 1/2" blue & white Priscilla pattern	2.00
Eng. Ea.	2.00
6 Handless c/s, white Ironstone coffee type	2.00
Es.	2.00
Floral oval covered tureen & platter to match, Bavarian	8.00
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Hanging match holder, fine china	5.00
Blue Willow platter, 13x11", Wedgwood	4.00
Hanging lamp, amber paneled Daisy & Button font, 5" amber spear point prism, 16 jewel, heavy brass frame, old blue daisy floral shade	55.00
Rose Medallion vase, teakwood standard, 12" high	13.00
Water pitchers, clear Fishscale \$6.50; Printed Hobnail \$5; Canadian \$10; Shell & Jewel \$4.50; Feather	6.00
Large brown Beatrice pattern platter, Wedgwood	7.00
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Lacy Iron, rest for 2 pens, 2 quaint white milk glass wells, \$10.	
Iron, shaped like flower, hinged lid, pen rest, \$3.	
Small polished brass, glass well, \$2.	
German, bronze finish, china well, \$2.	
Vaseline glass, lid missing, \$3.25.	
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BEAUTIFUL CUT GLASS	
Tankard pitchers, ea. \$10; small candy dishes, ea. \$4; very handsome 14" vase, \$16; 10" vase, lovely, \$12.	
Lovely large sugar & creamer, set \$10.	
Set of 4 tumblers, swirl pattern, \$10.	
Byrce: creamer, \$5.50; spooner, \$2.25; sugar, no lid, \$2.50.	
Clear Ribbon: spooner, \$2.50; 9 1/4" cake stand, white, Egyptian: footed sauce, \$3; pickle dish, \$2.50.	
Fishscale: 8" cov. compote, \$12; spooner, \$3.	
Etruscan Majolica, Sunflower, syrup jug, pewter top, \$12.50.	
Same as above, but thumb piece missing, \$9.	
Hand knit white stockings: heavy lace knee length 14", foot 9 1/4", dated 1881, this pair is very beautiful pr. \$5.50; pr. 13" long, foot 9", heavy plain with 2 1/4" lace top, pr. \$2.50; child's, 15" long, foot 5 1/4", all over open mesh knit, pr. \$1.50.	
2 1/4" Grey china seated boy whistle, perfect, very old, \$5.50.	
Stamp with order, express collect, unless enough extra is sent to cover parcel post and insurance.	

LINCOLN'S FALSE WHISKERS

(CONTINUED FROM PAGE 37)

self, they could not be reproduced, but photographs were sometimes taken of daguerreotypes and innumerable impressions printed from the photographic negative.

Few photos of the bearded Lincoln were available at first, so some enterprising photographer, who thought little of bootlegging another man's work, obtained a photo of the 1880 daguerreotype made by C. S. German. With more ingenuity than artistry, he carefully removed the mole and painted a set of false whiskers on Lincoln. Although fastidiously trimmed, the false beard scarcely fitted Abe's personality.

When he had completed his tonorial retouching, the bootlegger photographed his product. The result was a negative, twice-removed, from which photos of the bearded Lincoln could be reproduced for sale to the public. Likely this curious photo was not received with enthusiasm, for it seems to be very rare.

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Large brass teakettle, milk glass handle.....\$14.00
5-Bottle caster, matching, resilvered..... 14.00
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Cranberry footed salt..... 3.00
Exquisite bell, French, filigree on marble &
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3 All white 9½" Ironstone plates, Rased
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Cranberry pickle caster, TTP, rich and brilliant
color. Plated holder in good condition.
Complete with tongs..... 20.00
Chocolate pot, Royal Saxony mark, unusual
flared base, white with gold rims and sm.
gr. ivy wreaths around top & lid. Very attractive..... 5.00
3 Part Fairy lamp, very fine quality china
with HP blossoms and butterflies, pastel
colors with gold bands, an item for collectors
and lovers of beauty..... 15.00
Royal Worcester tea c/s, white with cobalt
conventional design, deep saucer. Only..... 4.00
Transportation Extra Stamp for Reply, Please

CAN YOU REMEMBER YOUR DOLL?

(CONTINUED FROM PAGE 52)

called Parian Bisque because the creamy white unglazed porcelain closely resembled the marble found on the Island of Paros in Greece. It is soft and smooth to the touch. We find Parians with clear fine features, elaborate hats, snoods, all types of hair arrangements, strings of beads and even ruffs about the necks. Parians usually have flaxen hair with blue insert eyes. They were made from 1850 to 1881 and were never designed as toys. The represent beautifully gowned and groomed women.

Fortune Telling Dolls were women dressed with large billowing petticoats made of layers of sheets of paper each bearing a printed prophecy. Each day you tore off a sheet of paper and it would give you a good motto for the day.

Frozen Charlotte is the name applied to unjointed china and stone bisque dolls that were very popular forty to sixty years ago. They are usually four inches in height and have stationary arms and legs. The arms are extended and hands folded over into a fist. The name Frozen Charlotte is derived from an old Vermont folk ballad called "Fair Charlotte".

Penny Dolls are tiny stone bisque dolls with movable arms and legs strung on thin wire at the shoulders and hips. They vary in color and race. As they originally sold for a penny, they are called Penny Dolls.

Walking Dolls were dolls that actually walked without any help from human hands by means of a clockwork mechanism. Most of them are wound with a key and either walk alone or push a vehicle. They were first invented in 1826 but by the 19th century there were many patents for this type of doll.

If you can remember the favorite doll of your childhood it will be interesting to try to date it. The first thing to examine is the head. Is it wax, papier-mache, china, wood or bisque? By consulting the general classification in the text, you can find the general type into which it fits. Secondly, notice the general contour of the head and facial expression. The older dolls have a rather flat face and well proportioned neck and long wide shoulders. Later, especially in the china heads, we find the short, squat necks designed to show off the low cut gowns of that period. The meek, demure aspect worn by the dolls was an exact representation of the meek, demure aspect women were supposed to assume in those days. The type and arrangement of the hair is helpful in dating your doll because hair styles closely followed the current fashion. Long curls falling loosely over the shoulder or corkscrew curls means that your doll dates from 1850. A braided bun, similar to the one worn by Jenny Lind or hair draped loosely at the sides and caught in a cluster of curls like Em-

press Engenie wore, means that your doll dates from 1830. Most china head dolls have their hair parted in the middle so that they can be dressed either as women or girls.

If you are interested in starting a collection of old dolls whether you are 8, 18 or 81, male or female, you can be assured that you will find plenty of interested companions. Doll collectors in many cities have banded together and formed doll clubs. They study the many good doll books or consult the doll sections of HOBBIES Magazine. If there is a doll club in your section, it will be wise to join it since you can learn a lot by talking to other collectors. In conjunction with their local libraries, museums or even trades-people who donate the use of their show-windows, these clubs sponsor doll shows where their collections are exhibited. Many museums are setting up permanent doll and toy exhibits because they realize that dolls teach history as well as any history book. Often, all that you need to do to start a doll collection, is to let your friends know that you are interested. They will dig down into chests and boxes and unearth some of the most interesting dolls. Each doll becomes a distinct personality: the majority of them have names and if you search hard enough you may find "Mehitable" or "Hitty" written in India ink on one of the voluminous petticoats. Antique shops are a good place to look for old dolls since these shops are constantly handling the contents of old houses where dolls may be found.

The dolls made today are exact duplicates of our children. Our little girls can bathe or feed their dolls; burp them; make them walk, talk, cry tears; wet its diaper and even blow bubbles. It is a very realistic doll made to represent a human baby. As the little girls play with their dolls they never leave the world of reality because everything that she can do to her doll, can be done to a real baby. In contrast, the dolls of long ago were not babies or even children, but were dressed as mature women in the style of the day. The children of long ago did not consider themselves a mother to their dolls but more a confident companion. In the days before the radio, movies automobile and television, children had to rely on their imagination for entertainment. But perhaps today's generation can gain as much, if not more, joyful leisure and entertainment from old dolls as their forbearers did 100 years ago.

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- VERY DECORATIVE** Reed & Barton pewter teapot in Adams style, footed with urn shape. Has delicate line of design around base, fluting part way up body and part way on cover, with urn finial. Height 10 1/4" to finial, 6" through widest part of body, pretty handle. 12.50
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- CLEAR LINCOLN** Drape syrup with pewter top. Has small piece off very end of applied handle. No cracks or chips. 6.50
- VASELINE DAISY & BUTTON** Cross-bar pitcher, 7 1/2" high. 6.50
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 6. Glass syrup jug, pears, cherries and peaches, no lid. 3.00
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- Varieties of Heath. 80 color plates. Andrews. Perfect for decorators or collectors. Flower prints, Green leather. 1850. 75.00
- Fine Prints. Frederick Wedmore, 1910. Light green cloth. Good and used. 4.50
- How to Collect Old Furniture. Frederick Litchfield. 1940. Good and used. 4.50

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List Ready Lincoln's Birthday and this book about Lincoln Behind the Scenes, 1867. Elizabeth Kerkley, a freed slave who was Mrs. Lincoln's dressmaker. Good used condition. \$12.50. And another, 1855. Freed slave author. Douglas. Title not to hand, write. Dedicated to Gerritt Smith. \$12.50.

HOBBY HOUSE, Antiques

ILA FLANDERS

17 Pleasant Street, S. Natick, Mass.

- Light blue STAFF, platter, "CORINTH." G. Phillips, Longport, 15 1/2" x 12" \$ 7.50
- Blown APOTHECARY JAR, ringed, with cover, 1 1/2" tall, 5 1/4" diam. 6.50
- MAPLE LEAF bread tray, 12 1/2" x 9" 6.50
- GEMEL BOTTLE, 4 section; engraved "Rhum, Gin, Whiskey, Brandy." Polished pontil. 12" 12.50
- 9 ROSENTHAL "IVORY" service plates, 10 1/2" diam. Green and gold border with varicolored center. Beautiful. 65.00
- 4 ROSE MEDALLION sauce dishes, 4 1/2" diam. Each 3.50
- Lovely black lacquer box with inlaid M.O.P., 10 1/2" x 7 1/2" x 3 1/2" 7.50
- China SARDINE BOX, Austrian, pink roses, fish on cover, 5 1/2" x 1 1/2" 6.50
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- 282 East Main Rd., Conneaut, Ohio
- Liberty Bell platter, 9 1/2" x 13" \$ 6.00
- U. S. Coin lamp, clear. 25.00
- Water pitchers: Finecut \$4.00; Dahlia \$4.50; Shell & Jewel. 8.50
- Clear Daisy & Button pickle caster, silver frame and tongs. 12.50
- Large custard glass rose bowl with applied leaves and pink flowers. 27.50
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- Large framed WASHINGTON steel engraving. \$ 7.00
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- LOOP DART, round ornament, salt AT \$2.50 EACH: Tin fireplace match holder; 1911 calendar plate; 4.50

- Crystal pattern egg cups; have 3; hard rubber daguerreotype framed Godey; lovely master salt; clear chimney, tin skating lantern; Heart Thumbprint bon bon. 7.00
- Twin frozen Charlotte, 4 1/4" dolls. 5.50
- OPAL HOB. frilled top creamer. 5.50
- JEWEL DEWDROP, (pl. 75), 8" bowl. 3.00
- CHECKERBOARD tall tumbler, \$2; small plate. 2.50
- Few fine adv. cardboard FANS. Ea. .75

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256 Bank Street, Batavia, N. Y.

1. MOTHER OF PEARL Satin rose bowl, large size butterscotch with rose and gold swirl design, rare coloring \$35.00
2. EARLY wooden doll, papier mache head, finest condition, from Vermont, have history 65.00
3. ROYAL HAYFORTH tapestry, covered jewel box, pink and yellow roses 10.00
4. BLUE Daisy & Button wall match holder, canoe with holes at ends for hanging, 8" long 10.00
5. STRING of sleigh bells, 43 bells with strap, in perfect condition 10.00
6. PINK Satin Florette cruet, bright color, camphor handle, perfect fitting cut stopper 23.50
7. BLUE Spanish Lace sugar shaker, fine metal top \$8.00; blue opalescent Diamond Quilted sugar shaker, beautiful color and fine top 8.00
8. SMALL blown basket, pink & white Spatter glass, fluted with clear applied handle, proof Other unusual baskets 12.00
9. OVERLAY tumbler, light to dark rose with extra thick white lining 17.00

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1. 8 3/4" pierced wall plate, very ornate raised enamel design on a satin background shading from brown to tan with the head of a St. Bernard dog in the center, has to be seen to be appreciated \$14.00
2. 14" Oval platter with R. K. Beck painting of two deers but not signed 6.00
3. Limoges handpainted hat pin holder, forget-me-not decorations with beautiful coloring 4.25
4. Open compote, 6 1/4", clear crystal wedding 5.00
5. Cov. butter, gooseberry pattern in cl. gl. 4.75
6. Blue cup and saucer, wild rose in the Royal German china 4.75
7. Old Nippon egg shell china cup & saucer, medallions of pink and red roses divided by panels of pale blue, lots of raised beaded enameling 5.00
8. Meakin Ironstone covered sugar, all white with moss rose in relief 5.25
9. Salt and pepper in shape of rose bud, shaded pink china 4.25
10. Tin candle holder with candle extractor, pair of candle snuffers to match. The pair 6.25
11. Cut glass water pitcher, nice size and graceful shape for a lamp 8.00
12. 3 1/4" blue milk glass pitcher, 4 rows of of hobs around bottom applied handle 13.50
13. Pair of pure white Bristol vases 14" high, 4 1/2" at base, 4" top, perfect condition, but gold decorations washed and worn. The pair 8.50
14. 3" cream pitcher pale green with attached sugar tray, similar to salt glaze 5.00

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BIRTHPLACE, HANNAH DUSTIN HOUSE,
MANY OTHER HISTORIC SPOTS AND
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- Blue decor. 9" plate, 15 link border. Adv. W. G. Shaw, Quincy, Mass. \$ 2.00
- 2 Blue Willow 10" pl. Ridgeway, ca. 3.50
- 8 1/2" Imari plac 3.00
- Pedestal cup with saucer, thin china, pink, green & gold florals. Small chip on saucer 3.00
- Square pin tray, sm. floral in center 2.50
- 9" Historical Staffordshire blue plate, "Independence Hall" 3.50
- Fr. blue oval salt dips, sl. roughage on one 2.75
- Apple green cruet 4.75
- 2 1/2" Brass candlestick, round base 1.75
- 7 1/2" Brass candle stick, sq. base 3.00
- Oat box 3.00

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OLD DOOR KNOBS

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CURRIER & IVES AND THE AMERICAN SCENE

(CONTINUED FROM PAGE 45)

with Chicago shown "as it was," "in flames" and as the post-fire city. There are even more views of our resorts and finest landscapes, Saratoga Springs first, of course, but others picked from the entire continent.

Since Americans have always liked to travel, Currier & Ives issued many transportation prints. There is a long series of clipper ships, which are among their finest, and many steamers and steam-boats. Those of the Mississippi River, and their famous races, seem to have been of particular interest to the firm, and there are three "Midnight Races" with four other races, as well as a half-dozen others, the two large folio pairs, "Low Water" and "High Water on the Mississippi" and "The Mississippi in Time of Peace" and "In Time of War" especially worth mention. Another obsession must have been the early railroad's express passenger trains, since there are six of "The Express Train," N. Currier's undated one the best, with three "American Express Trains."

The winning of the West is also shown graphically and accurately in these prints. The Indian prints are rather stagy, painted by artists who had never seen an Indian, but Palmer's "Across the Continent, Westward the Course of Empire" of 1868, "The Rocky Mountains" of 1866, Cameron's "Trappers on the Prairie," the fine "Gold Mining in California" and even such less important subjects as "Through to the Pacific," "The Western Farmer's Home" and Yosemite Falls" give very clear pictures of the westward immigration which has such a large place in our history.

Of course, the output of the Currier presses included any number of pretty and sentimental pictures in the taste of the day, some, but not all, still attractive, and many "comics" which now seem less funny. But the outdoor scenes of country life and the sporting prints, which were such favorites then, are still "highspots." The sporting prints run the entire gamut, from the fox-hunting series, copied from English mezzotints, and the boxing subjects, also somewhat British in feeling, to such distinctly American prints as "Wild Turkey Shooting," Fanny Palmer, again did one of the finest series, the shooting prints of 1852, Tait did "Camping in the Woods," and "American Hunting Scenes," Maurer "Camping out" and there are many others. And, naturally, Currier saw to it that there were plenty of horse prints. "The Road, Winter" of 1871 shows him with his trotters, as the companion, "Summer" his brother Charles at Amesbury. In fact, the catalog of horses, particularly trotters, by Maurer, and Cameron especially, is much too long to quote.

The farm and country scenes are among the firm's finest. Eastman Johnson's "Husking" of 1861 is possibly the finest, but all their artists contributed other good ones, Palmer and Durrie "American Farm Scene"

series, Durrie "Autumn in New England, Cider Making," "Home to Thanksgiving" and other Winter scenes, Tait "Maple Sugaring," and Palmer a number of fine prints. With these examples, even the anonymous small folio prints of this type are good, carefully drawn and colored and, what is important, accurate records of American life. In fact, all these prints are accurate records, and, as such, are important aside from their decorative or cash value, and a collection of them is truly a panorama of America.

MRS. J. W. REHORST	
3447 No. 48th St.	Milwaukee 16, Wisc.
A. KAUFMANN 10" op. handled plate,	
"Germany" -----	\$ 8.00
Beautiful pair china vases, much gold,	
cherub decor., 6 1/2" -----	22.00
Delightful colored LeBlond print	
frame, "Grandmother's Snuff Box," -----	10.00
HOLY WATER FONTS: 5 3/4" little girl,	
6" Jesus on Cross, each -----	4.50
Marseilles bedspread, heavy embossed	
heart design, ready to use -----	10.00
Large linen red bordered towel, like new	3.00
fc	

THE HOBBY STALL, Antiques	
HUBERT & HELEN HARRIS	Amsterdam, N. Y.
Perth Road,	
Pr. Royal Doulton, Eng. 9 1/4" plates, signed,	
Gibson girl heads, blue border lover's knots	
and hearts, pr. -----	\$11.50
Overized c/s, blue & white, Abbey pattern,	
Holland, diam. cup 9", saucer 8", -----	8.75
Pickle caster & tongs, blue D. & B. with V	
ornament silvered and lacquered -----	19.00
Large china tray, 17" diam., handled, pink	
and gold border, figures in court dress,	
signed -----	22.50
Set of 6 old brass teaspoons, look like gold, set	10.00
Egyptian jelly compote, Sphinx at base -----	8.50
Pair blue velvet frames, 10x12", easel type,	
oval opening 5 1/4x3 1/4", excellent cond., pr. -----	9.50
Transportation extra. Stamps for inquiries.	
Everything proof unless otherwise stated.	fc

RIDER'S ANTIQUES

R. F. D. 1 - Rte. 46

Durhamville, New York	
Yellow Maple Leaf Grant Peace plate, 10 1/2"x 7 1/2"	3.00
Pipe ash tray -----	3.50
Cut glass nappie \$3.50; Pinwheel cruet -----	6.50
Lacy brass plt. picture frame, 10x13" -----	5.00
Solid brass stand, marble top, 18" diam. -----	36.50
Solid brass sugar & creamer, itd., 3x5" -----	5.00
Mahog. footstool, 15x18", bracket base -----	18.50
Stereotype viewer & 100 cards -----	4.50
Tiffany bowl, 3 1/2" hi. by 4" diam. -----	7.50
42" Walnut love seat, finger roll, mirror	
back, crated -----	65.00
Green glass cup, ribbed, gold band -----	1.50
Copper chafing dish -----	7.00
2" Brass pig, tape measure, tail winds -----	2.50
Trivet, Dec. Am. Home ps. 26" top right -----	5.00
Glass domes, no bases, 12x20", \$8.00; 12x12",	
\$5.00; 8x16" -----	5.00
11" Blue Onion Sandwich plate, Crossed	
Swords front & back -----	20.00
Majorica, portrait plates & vases, GWTW	
lamps, Rose Medallion c/s, blue newell	
post ball, 4 birdseye maple chairs, china	
clocks, h. p. cov'd boxes -----	Write
Postage Please or Express Collect	
Lists - Write Wants	fc

FLORENCE B. SMITH

604 6th Street, Lakewood, N. J.

1. Royal Worcester vase, 12" tall, 2 handles, bulbous, yellow background, open roses, forget-me-nots. A beauty \$30.00
2. Terra cotta vase, beige, 16" tall, very ornate in raised relief. A museum piece, about 150 years old 20.00
3. Sterling silver large serving piece, very heavy, 10" long, 3 3/4" wide, gold washed, lacy, Outstanding and lovely 12.50
4. Sterling silver small ladle, hand engraved 3.50
5. Sterling silver small ladle, hand engraved 3.50
6. Sterling silver jelly spoon 2.50
7. Sterling silver small spatula 2.25
8. Sterling silver very heavy vase, 12" tall, flowers in raised relief. Gorgeous 25.00
9. 1/4 Doz. Dresden plates, 8", scalloped edge, Dresden flowers, several have tiny, no harm, underneath chips, etc. 3.50

Write Wants - Express Collect

Woman Senator Enjoys "Antiquing"

In her syndicated column of January 2, 1951, which originates in Washington and is circulated throughout the country, Margaret Chase Smith, Republican Senator from Maine, takes up the cause of hobbyism, and in particular antique collecting. We are especially happy, as members of the Collecting World, to reprint Mrs. Smith's words in HOBBIES.

For many years I have enjoyed going antiquing and looking at old treasures of furniture, china, glass, silverware and other household items. My knowledge of antiques is as limited as my pocketbook. Consequently, I haven't collected much. But that hasn't kept me from looking and going on antique hunts occasionally with friends who know more about the old pieces.

One of my good friends has furnished his home completely with antiques. He is a lawyer by profession and an antique collector by avocation. But, basically, in both his profession and his avocation, he is a good businessman. He says antiques not only furnish his house but that they are a valuable investment that increases with age.

In contrast, he points out that contemporary furniture decreases in value with time and use. Whereas the second hand character of contemporary furniture sharply cuts the price, that very character increases the price of antiques.

During the last recess of Congress I accompanied a married couple who have been my friends for many years. They both know their antiques. I watched them examine articles and ask questions. They got much more for their money than I did. But they didn't get any more pleasure out of the day than I did.

I have a fairly good scattering of antique furniture in my home. It means a great deal to me and gives the house a feeling of having the right touch. But if I were to go into antique collecting in a serious manner, I think I would concentrate on the miniature pieces in glass. First, they are less expensive as a hobby. Second, they take up much less room and can be exhibited attractively in a small place—in a corner, on the fireplace mantel, bookcases, or in an open china or glass cabinet.

The woman with whom I hunted recently planted this thought in my mind. She gave me two American

glass cup plates—one of the Eagle pattern and the other the Bunker Hill Monument pattern. I had two others. Now I have started a collection of the small cup plates. So far I have the clear crystal. But I shall be looking for some of the colored varieties.

I have placed this collection in the center of my bookcases at the west end of my living room. The dainty little glasses, which measure three and three-eighths inches in diameter, stand out most attractively in the arrangement. When I have collected enough of them, I intend to put them to some utility as well as ornamental value. I shall use them as butter plates and for other uses on the table.

My assistant is always looking for another type of antique miniature—toothpick holders. His aunt collects them. Since she concentrates on the colored holders, he always watches for small dots of colors in an antique shop. He doesn't know anything about antiques except toothpick holders, which he has collected with eager interest all over the country. Now he will have an eye open for the small glass cup plates for me.

It's funny how little things like these antiques can capture one's interest and give one such a big kick. In a way they're a contrasting tonic to the bigger, more serious controversial things in life. Looking for them is enjoyable relaxation and thorough mental relief from work. They make us forget ourselves or cause us to take ourselves less seriously. They illustrate how much a hobby can do.

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Pattern glass as listed by Ruth W. Lee's Book. Also Historical and fine china, prints, furniture, dolls, glass and china cup plates.

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I will buy METTLACH STEINS in good condition, preferably Castle-marked or will trade my duplicates, stein for stein of same size, for your duplicates to obtain some which I do not have. Write giving numbers as shown on bottom, size, liter, and condition. Also price if for sale.

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Old dovetailed wood'n knife box.....\$ 3.50
Oxg stem banquet lamp with frosted ball shade..... 19.00
Gorgeous matching shade and font hanging lamp, Heavenly shades of blue, jeweled frame, prisms, wired, complete..... 95.00
4 Matching maple chairs with dark finish, one in all not perfect. Set crated..... 22.50
Lots available of china, lamps, small items, etc

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9 Essex Street, Dover-Foxcroft, Me.

Sale of prints advertised in HOBBIES Print Section.

Pair of "Argand" brass mantle lamps with two arms each with handsome frosted & cut shades, electrified, \$100.

Pair of brass "Astral" lamps fitted with cut and frosted shades, prisms, fitted for electricity, pair \$100.

Three piece mantle Girandole set with beautiful prisms, set \$100.

Extra fine large convex mirror surmounted with superb eagle, \$285.

Small pier mirror, gilt, basket flowers in upper panel, \$100.

Set of four rose carved side chairs, excellent finish and upholstery, \$100 the set.

Set of four grape carved side chairs in fine condition, \$85.

Rose carved rocker, newly upholstered in rose-red damask, \$45.

Pair oval marble top tables, tops 16x22", fine condition, pair \$55.

Elegant turtle top, peach colored marble, table; elegantly carved base with fruit and flowers, cabriole legs, top, 39½x28½", \$95.

Mahogany rose carved Empire sofa, needs restoring, \$25.

Old Sheffield tea kettle on stand, handsome design, would go nicely with any old large tea service, \$65.

Old Sheffield wine cooler with separate ebony pedestal, also nice for flowers, \$50.

Sets of COIN silver teaspoons at \$1.50 each. Fine for gifts.

Three Inverted Fern Sandwich glass goblets, each \$4.50.

Two Meissen bread boards, Onion pattern, each \$13.50 or both \$25.

Platter, "Meissen in oval", \$10. Other Meissen thusly marked.

Pair large "End of Day" glass vases, pair \$16.

Lamp, Dresden, pink, \$35.

Water pitcher, Thumb Print, brilliant blue, \$15.

Chelsea soup tureen blue and white, platter, \$18.

Pair sauce tureens to match above, pair \$15.

Brass Student lamp, wired and burnished, yellow shade, \$45.

Two double Student lamps.

Rose Medallion covered soup tureen, rare, \$65. Pair oval entree dishes with covers, \$50. Huge turkey platter, \$35.

Overlay lamp, font rose cut to clear, marble base, brass stem, \$60.

Maple Queen Anne Highboy from N. H., circa 1740-60, \$485.

Round Sheraton breakfast table, English, circa 1800 (if American would be termed Phyfe), could be used in a large living room or library, very beautiful old finish, price \$385.

Mahogany Chippendale chest on chest of superb quality with fine old brasses. English 18th cent., \$500.

Mahogany Sheraton banquet table, two part, American, circa 1780-1800. Original untouched condition; fine old patina, \$600.

Mahogany inlaid Heppelwhite secretary desk, fine quality, \$575.

Tall post mahogany Tester bed, all four posts rope twist and pineapple carved; excellent finish, \$250. Buyer may have box spring and mattress for packing charges only.

Mahogany Field (canopy) bed, posts with rope and acanthus leaf carving, refinished, \$250.

Maple Sheraton canopy bed, reeded foot posts, refinished, \$285.

Maple delicate rope post canopy bed in the rough, \$185, Refinished, \$230.

Maple canopy bed, melon posts fluted. Refinished, \$195.

Maple bracket foot chest, some curly, refinished, \$135.

Mahogany fall front secretary desk, often referred to as a Napoleon desk, width 38", height 57", fine condition, price \$135.

Small mahogany sideboard, pineapple carved posts, excellent condition, to close out an estate, \$85.

Each year we advertise a mid-winter sale of fine Antiques in HOBBIES. The above listed items are all as represented and we are glad to forward further information and photographs when possible. We do not ship furniture on approval.



Bedford, New York

1. Mary Gregory card tray, 5" d., turquoise Milk glass on brass footed frame..... \$ 9.50
2. Parian pedestal dish; bowl is big scalloped shell; base, assorted shells and waves.... 7.50
3. Saratoga carpet bag; original and large; brass lock; brilliant blue, red, brown colorings; shows some wear.... 14.00
4. Wedgwood imprint on bottom, match box, 3½" long, light blue; Greek figures.... 8.75
5. Green vase, 7" high; ruffle top; white flower decor.... 4.75

OLD DRUG STORE ITEMS

6. 5 Gold labelled quart bottles with ground stoppers; slight flake on labels. Each..... 5.25
 7. Old quart dark blue bottle & ground stopper..... 4.75
 8. Brass mortar, pestle, bell tone, 3¾" high, 4" d..... 13.00
 9. Brass mortar, pestle, bell tone, 4" high, 4½" d..... 15.00
 10. Polished hard wood mortar, pestle, 7" hi. x 4" d..... 9.25
 11. Candy jar, clear glass, 9 sided panel, ground glass stopper, 9" hi. x 5½" d.... 5.50
- Please include parcel charges with check. All above items guaranteed and if not satisfied will refund money. fc

1. Oval walnut shadow box frame, 21x24".....\$28.00
 2. Ruby red wine bottle and tray, Roman Key decoration. Bottle, 9" high to top of blown stopper. Tray, 9" diam..... 15.00
 3. 2 D. Q. amber tumblers, D. & B. bottoms, ea. \$4.25; 1 Amberina tumbler, 3" high..... 7.50
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15 Holley St., Danbury, Conn. fc

THE CURIOSITY SHOP Curwensville, Pa.

DRASTIC REDUCTIONS
ON GOOD SALABLE ITEMS
Any lot \$11.00

1. Lot silver: 2 goblets, sugar, caster set (1 bottle missing and 1 top), nickel chafing dish, cov. casserole, creamer with odd handle.
2. Lot lamps: 4 Mayo bases, 3 squatty with handles, 4 high kitchen.
3. Large Dietz lantern, new cond., green.
4. Lot toilet set pieces: matching bowl and pitcher; matching potty; 3 pitchers; soap dish; lovely slip jar, colorful flowers; potty, pretty floral with crocheted cover.
5. Lot iron items: set 3 shelf brackets, set 2 brackets, 4 sad irons, fluting iron, sleeve iron, tobacco cutter.
6. Lot wooden items: rolling pin, 4 potato masher, 2 lemon squeezers, slat spoon, 4 pieces towel and hat racks, coffee grinder.
7. 7 Tall toothbrush holders, some with drainers, china, Limoges, ironstone.
8. Lot china: 7 Bavarian lunch plates, 5 perfect, open handled cake plate, cake set with large plate and 5 smaller, pretty swirl cracker jar.
9. Lot pattern glass: 3 Fishscale saucers, Cherry and Fleur-de-Lys, 2 saucers, celery, 2 spoons, Star and Oval tumbler and celery with Frosted Band large celery, Buckle spooner.
10. Lot glass: Plume butter dish; glass salt, pepper and mustard in glass holder with metal handle; blown lemonade pitcher, enamel flowers, fluted top.
11. Lot cups & saucers: including mustache cup and saucer, mug and shaving mugs.
12. Lot 2 schoolmaster bells, kitten set, salt box, butter, crock, coffee, sugar, pitcher, blue dec.

Very few imperfections in these lots.
Stamp and parcel post charge, please. fc

NATIVE AMERICAN FURNITURE

By MARION DREW

The words "native furniture" mean very different things to different people. Some think of American products as severe and clumsy, others remember the dark walnut atrocities of the Victorian tradition, while still others think of flattop houses and functional house fittings as the only development of which America can be proud. I have never seen the term used in connection with furniture, but I think that we ought to call the characteristic modes of 1820 and 1840 by the name of Andrew Jackson. It is just as easy to say "Andrew Jackson" as it is to say "Queen Victoria", and the relationship is much closer to us.

Fortunately, there is much material remaining to us which dates from the time of Andrew Jackson. It is not hard to find charming pieces

made of native American woods, rugs and quilts fashioned by the hands of the busy women of those days and also metal utensils which are both useful and decorative. Houses built during this epic were made to withstand the assaults of time and tornadoes, consequently there are a good many of them scattered through the Eastern states. Since Federal ideas of decoration had waned and the ornate trend of Victorianism had not yet begun, most of the woodwork and architecture of these dwellings is simple and unmistakably national in character. It is always a pleasure to me to tell people that I live in a house of this transition period; they groan at my taste when they hear it and later express their delight at its individual charm. I wish I could show pictures of every room, because

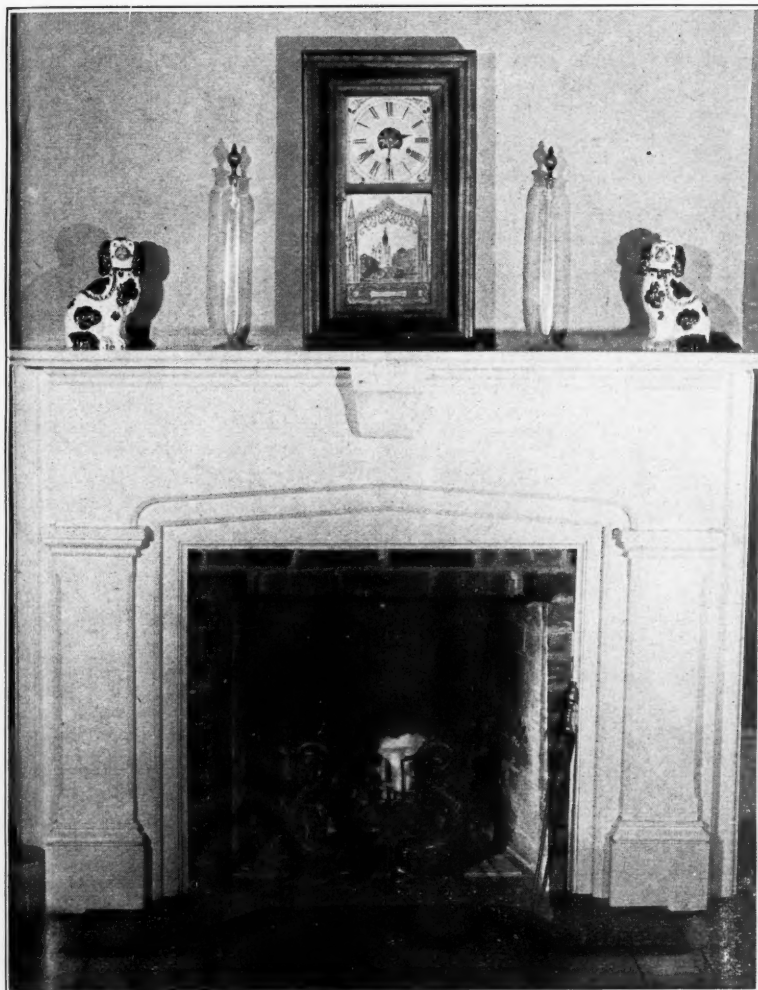
all of them have some interesting detail to impress the visitor, but I will hold myself down to examples of articles which can probably be duplicated by anyone who starts upon a genuine search for American products of the time of our first national consciousness.

The first illustration is a picture of the fireplace and mantel in my dining room. When I bought the old house in which I now live, the fireplaces had been sealed up and elaborate sandstone mantels painted green and black with gold trimmings had been installed. The carpenter in charge of the work was overjoyed when, in cleaning out the attic, he came across two of the original mantels of the house, measurements showing them to fit in the living room and the dining room. We gave the sandstone atrocities to the junkman, ripped open the fireplaces and repainted the old mantels. The photograph here does not show the gentle serpentine curve of the shelf, but perhaps that is a small detail. It does show the staunch spirit of the design, the slight influence of the Gothic taste of those years and also gives a good idea of how extremely different a truly American mantel can be from an English, French or Dutch treatment of the same part of the room.

Maybe the illustration does not bring out clearly the fact that the fireplace fittings are true Dolphin andirons which support an old iron grate for small logs of wood. The Dolphin motif in decoration is not common in the Hudson River Valley area, this being a favorite design of New England, to which place it had been brought by the English settlers.

At the time of the death of Lord Nelson in the battle of Trafalgar in 1805, there was a great surge of marine emblems to be found in English decoration. Cables, anchors, naval insignia and dolphins were among the most popular and some of these found their way over to the United States. The factory at Sandwich was particularly given to the use of the dolphin motif, candlesticks in this shape being highly prized and widely reproduced today. When the New Englanders moved across into the central part of New York State, they took their favorite designs with them, consequently the dolphin can be found out in the Finger Lake region but not south of Albany. These andirons came from a house in Ithaca, New York, and had belonged there for generations.

The clock on the mantel was made just over the borderline of New York State in 1824 and is the most reliable timekeeper in our house today. The decoration below the face of the clock is a print of the market place in Quebec, showing that this item was made by the commercial-minded Yankees for export into Canada, but it was sent to me from a little antiques shop in Virginia. The Staffordshire dogs were stylish ornaments of the Andrew Jackson period, imported from England and greatly in favor as mantel decorations or table pieces. This pair of dogs boasts



Illustrated from the Author's collection

large copper luster spots instead of the customary black or red markings, and my array of copper luster pitchers usually accompanies them on the mantel but was removed in order to allow the photograph to seem uncluttered and distinct.

It must be admitted at once that the tall bottles on either side of the clock are distinct anachronisms, and I must confess that I take a good deal of delight in them because no visitor ever knows what they may be. They stand about fifteen inches high, are flat and slender, sport decorative stoppers of blown glass in a dark blue-green tone, and hold less than a half glass of liquid apiece. What are they? They are two of a group of specially blown bottles made for the display of oil samples and used at the World's Fair in Chicago in 1892. Chronologically they do not belong on a Jacksonian mantelpiece but spiritually they are symbolic of the development of our country and the anniversary of its discovery, hence I placed them there. The marvel of it is that they suit the entire grouping perfectly.

The illustration on this page shows a typical 1820 bedstead which was found in a barn in the upper part of Dutchess County in New York State. The flat boards are easily seen to be of pine, with the prominent knotholes and variations in the grain so typical of this wood. The upright posts are made of cherry in the styling of the period, the square corners constituting what is known as a "New York Leg". Personally I think New York legs are much trimmer and neater looking than the monotonous round turnings of New England legs, but there may be others who would debate this point with me. Be that as it may, cherry was a favorite wood amongst New York State cabinet makers, and their Dutch tradition led them towards the rectangular designs of their ancestors rather than in the direction of the more sophisticated British fashions.

Beside the bed is a little sewing table, likewise composed of cherry

and pine, in which the maker has indulged his fancy for the circular patterns of New England. Since this table was made by one of my great-grandfathers who held a thoroughly Dutch name, I know that he was simply trying to be stylish. He did pretty well in copying the somewhat foreign fashion because every antiques dealer or collector who comes into my house immediately sits down beside this table and usually has to be pried away from it. Its brass knobs are intact, it has never been refinished and the joining of the pine drawers is truly most delicate and distinguished. I was interested in observing the joining used in southern furniture of the same period while on a trip recently. "Plantation furniture" as it is called in the far south uses a heavy wooden plank for the front of each drawer and hitches the sides together with a square intersection very different from anything found in the northern states. It is tough as iron, but not particularly beautiful.

As this bed is made up at present, a box spring and heavy mattress add considerably to its apparent height. The old-fashioned beds are seldom suited to the usual sizes of single or double springs and mattresses, but in this case the bed was wide enough to allow the latter to be used. Of course, the old ropes which laced the frame of the bed together have long since disappeared, but the holes through which they were tied are to be seen in the footboard. These have not been filled or in any way glossed over because to my mind they add an interesting touch of oldtime usages to a piece which might seem to have been made too modern if I had dressed it up much.

People who like quilts or rugs or textiles will be sure to exclaim about the bedspread on this bed. It was woven all in one piece, showing that it was made by a commercial weaver who traveled from town to town and filled such orders as he might find in each locality. The home weavers used a loom which wove a fabric of

some thirty odd inches in width, strips of which were sewed together in order to make a full-sized coverlet. However, this coverlet was made for a fashionable young woman of the location in which my house is placed—Miss Susan Green of Fishkill, Dutchess County, New York. Her name is woven along the margin of the spread and her house is still standing, although her descendants are no longer to be found. Miss Susan Green selected an elaborate floral design for her best coverlet, instead of the geometrical strips or squares which were commonly found, and probably spun the wool for it herself. The favorite indigo dye of the period and creamy white are used in this pattern, either side being suitable, as the fabric is double and the pattern is reversed so that both sides may be displayed. The date of Susan Green's coverlet is likewise included in the border trimming—1845. Probably this spread was made at a later time than the bedstead upon which it is now placed because those typical Dutch turnings of the bed were not found very often after the 1830's.

These are true country pieces, by which I mean that they were made on the farms or in the rural areas of America, not in the large cities. Furniture made in urban sections at this same epic in our history was more elaborate, copied European fashions more closely and, to my mind, lost in charm thereby. While no one is more appreciative of fine mahogany or walnut than I am, still the native woods, such as pine, cherry, chestnut, maple and butternut seem to be most worthy of the attention of American collectors. I have never seen anyone who could resist the allure of tiger maple, and most people who become acquainted with good cherry furniture feel that it is the finest artistic expression of those unknown American cabinet makers. Probably each section has a distinct wood which was used at about this same date, samples of which may be found if the search is diligent. There is no more exciting adventure than the smoothing down of some old piece, removing several coats of paint, to discover that an unfamiliar wood lies between your hands. People sometimes think that refinishing is no job for a woman, but I assert that if she is willing to forget about proper manicuring for a while there is nothing more satisfying in store. The pine boards of old floors, the contrasts between the tones of yellow, red and brown to be found in native woods and the sheen which one can attain by careful rubbing constitute a delight to every lover of antiques.

Don't be content with the more artificial products which may have been imported into this country during the days of English occupancy; look in your own neighborhood for the furniture which was made right from the trees which grew on the land. This American cabinet work is one of our greatest national arts and, fortunately, one of the easiest to trace.



Illustrated from the author's collection

STRAW MOSAIC OR MARQUETRY

(CONTINUED FROM PAGE 57)

to catch the American eye as well as it pocket-book.

The top of this hinged lid boasts a pin cushion, once red velvet, now brown from age — the straw work on the outside too has lost the original colors of green, red, yellow, brown and black, but it still remains on the inside.

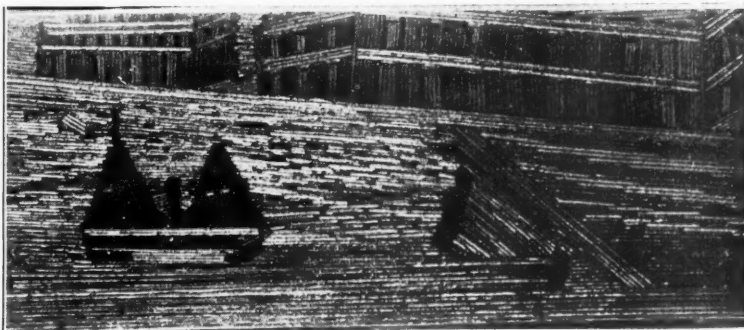
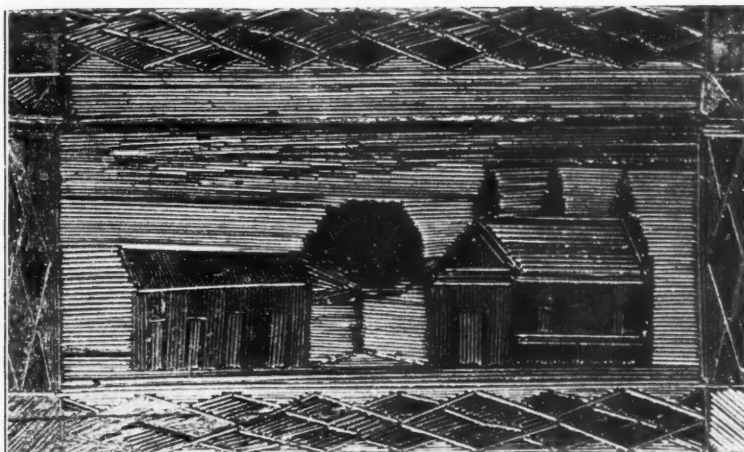
The inside of the lid is mirrored and surrounded by red velvet and gilt paper as is the floor of the case — while from either side there extends a small drawer lined with gold paper. I would like to suppose this had been a sewing box but because of a stout little lock and key believe it more likely was used to store small items of jewelry. A thing of glaring beauty now faded but a good collector's specimen of straw work.

One collector states during the mid-eighteenth century and well into the nineteenth, this form of artistic endeavor flourished in various countries and had a great variety of uses. He gives credit to their production by prisoners of war.

The author has seen specimens from Mexico. The people and types of clothing and tropical growths depicted in the scenes alone are proof enough of the origin, had the word "Mexico" not appeared on the objects in straw marquetry.

The late Rudolf P. Hommel, a very patient scholar and research worker, who lived among the Chinese for 10 years, gives all original credit of the invention to these folk, thence finding the way to Europe, etc.

Being of such a fragile, touchy nature we are not surprised to find so few specimens intact — or otherwise! These are truly interesting attractive articles and the patience and workmanship should cause old collectors to keep seeking and new collectors to get started, now!



Examples of straw mosaic or marquetry

ERICH F. WITZEL

171-A Baldwin Avenue,
Jersey City (6) New Jersey

Very rare 4-barrelled flint-lock pistol, "Twigg, London" beautiful condition, working order....\$125.00

Other flint-lock pistols, \$25 up.... Write Mechanical bank, "Lion and Monkeys". Bottom opener plate missing 25.00

Rare Mexican rowelled spurs with cross-strap. Pair 12.50

Parian hand, holding vase. Beautiful, perfect. 8" tall. 29.50

Coal-scuttle shaving mug, flowery Child's tea-set; teapot, creamer, sugar, c/s. Child scenes. Proof.. 12.50

Child's iron; charcoal burner. Venus, perfect 7.00

Steins: 15", shape fancy bowling pin, bowling scene; 13" Teuton tribesmen, Teuton warrior finial. signed G K; 15" flower & column design, bulbous, M & W in circle, sedate. Each 20.00
fp

ROCRAY & HEBB

206 Bucklin St., Providence 7, R. I.

1. 4 Castle Marked METTLACH STEINS. Proof Condition. Write for details. Each \$20.00
 2. CUPID & VENUS open compote Proof 7.50
 3. HAVILAND CHOCOLATE POT. All over roses. Gold on handle. Proof 6.50
 4. Pair Old CUT GLASS DECANTERS with matching bell toned compote Three rings on decanters. Stoppers not original. Set 35.00
 5. LARGE FOOTED SEMI-PORCELAIN BOWL. Marked Fumival England with anchor and registry number. Very nice 20.00
 6. INVERTED LOOP & FAN covered butter dish. 6.50
 7. Large Hand painted COVERED SUGAR. Very nice. 4.00
- Parcel Post Extra — No. C. O. D.'s fp

THE CONNOISSEUR Lancaster, N. Y.

- 5" round, squatty, pressed & cut powder box, minor under edge chip, so only \$3.00
- 8" Cube & Fan P. G. cruet, spiral ribbed neck, tiny chip on diamond stopper, only 2.50
- 8" P. G. hexagon bowl, flat dia. panels, thumb print & ribbing, worn gold panels and pinched sawtooth edge, stepped base 3.00
- 9" Freeblown, moss-green vase, enamel decor. 3.75
- 6" handed cut glass relish. Finest quality 5.00
- 8" high Rookwood vase, pale grey blue with pastel floral decoration, crackle glaze, pale rose lining, copy of Old Chinese, rare, perfect 6.50

Satisfaction guaranteed or money refunded within five days.

Include parcel post, otherwise express collect!

fp

Antique Dealers' Directory

12 Months \$10.00
6 Months \$6.00
(3 lines)

ALABAMA

BESSEMER. Mrs. Flossie Reid, 212 N. 16 St., 2nd Avenue. Phone: 1344M. Lamps, china, bisque, furniture. Gen. line, bought and sold. **au15**

MOBILE. Mrs. Wade H. Orr, 1107 Spring Hill Ave. Early American Pressed Glass Shop. Furn., china, bric-a-brac, old dolls. **sl5**

MONTGOMERY. Well's Antique Shop, 523 Madison Ave. Furn., glass, china, silver, prints, frames. Gen. line. **ap15**

TUSCALOOSA. Dorothy McCoy, 1725 Birmingham Hwy. (Rt. 11). Phones 5025 & 5310. Early American furn. in pine, maple, & cherry, glass, china, including Meissen, Crossed Swords China & figurines. **ap15**

ARIZONA

PRESCOTT. Lewis & Son Antique Shop, 320 W. Gurley St. Pattern Glass, china & lamps. Visitors welcome. **my15**

ARKANSAS

BENTONVILLE. The Cowan's Antiques, Sam and Villa, Main at 5th St., N. E. Gems of yesteryear, china, glass and bric-a-brac. Whol. & retail. **ap15**

EUREKA SPRINGS. Ellis, Olive, Antiques, 73 Spring Street, (Downtown). Outstanding collection of colored, milk & patt. gl., furn. & bric-a-brac. **jly15**

HOPE. Paul F. Lupo, Box 395, 3 mi. E. on Hwy. 67. "A Bit of Everything That is Old." Authenticity guaranteed or money back. Buy with confidence. Dealers welcomed. **jly15**

HOT SPRINGS NATIONAL PARK. New location; Antiques & Studio of Dolls (formerly 129 Henderson Ave.) Now located 6 miles north on Little Rock Highway No. 70. **au15**

LITTLE ROCK. C. C. Benedict, 1817 Broadway. Authentic pattern glass, china, copper, luster, flasks, primitives, milk glass. **ja25**

LITTLE ROCK. Ruth Raines Shop, 1600 Arch. Complete line of authentic antiques; furn., clocks, china, glass, lamps, Dresden and Bisque. **au15**

LITTLE ROCK. Vera Gibson Shop, 615 W. Capitol. Unusual American furn., china, glass, metals and bric-a-brac. **au15**

MOUNTAINBURG. The Arkansas Traveler, N. W. Arkansas' largest. Rare china, glass, lamps, furn. **f15**

CALIFORNIA

ALTADENA. Huber, 2210 N. Fair Oaks. Victorian furniture and old lamps. **d15**

ALTADENA. Scheele's, 2389 No. Fair Oaks. Early Amer. glass, furn., prints, books, primitives, dolls. **je15**

BAKERSFIELD. Betty Jane Martin, Antiques, 610 Union Ave. Phone 88-282. **f15**

BAKERSFIELD. Esther Taylor Jenkins, 2600 19th St. Featuring Victorian Glass, Dresden, lamps, old china, Bisque, unusual gift items. **ap15**

BELMONT. El Camino Real. The Blue Shutters. General antiques, pattern glass, prints, silver, china, furniture. **my15**

BERKELEY. Standish Antiques, 2748 Adeline St. Furniture, glass, china. Lamp headquarters of the West. **au15**

CARMEL-BY-THE-SEA. Matthiessen Antiques, Ocean Ave. & Monte Verde, Box 3115. Wide variety antique silver, porcelain, ivory, prints, glass, etc. Dealers welcome, discount given. **ja25**

CARMEL VALLEY. At the Farm Center, Ada Roxbury. All types of antiques, wholesale and retail. Phone 7-4772. **sl5**

COMPTON. Jack & Mary Willey, 15504 S. Atlantic Blvd. Hundreds of antiques, clocks, oddities, music boxes. Always open. **ap15**

GLENDALE. The Rarity Shop, 1552 E. Colorado Blvd. CH 52961. Antiques. Collector's item. Visitors welcome. Open evenings. **d15**

HERMOSA BEACH. Wind Bells Cottage, 720 8th St. Just off Pacific Coast Hwy. Back country antiques. Delma Royce Peery. **mh15**

LAGUNA BEACH. Mary Maxwell's Treasure Chest, 1516 South Coast Blvd. Everything in antiques. Visitors welcome. **sl5**

LA MESA. Ye Old Antique Nook, Mary E. Risdon, 8067 La Mesa Boulevard. Fine China; general line of antiques **mh15**

LONG BEACH. Helen Whitney Roberts, 1917 Atlantic Ave., 2 bks. North Pacific Coast Hwy. Glass, china, lamps, furniture. **n15**

LOS ANGELES. June Swan Pearce, 533 N. La Cienega Blvd. Zone 36. Specializing in early American pattern glass. **ap15**

POMONA. Du Ralls Antique Shop, 870 E. Holt, U. S. 70-90. Gen. line of authentic antiques. Dealers welcome. **f15**

REDLANDS. Memory Lane Antiques Hwy. 99 at Fern ave. Furniture, glass, china, metals. **n15**

SANTA ANA. Lu Rundquist 14362 Harbor Blvd. Victorian glass, figurines, old china, Bennington. Open Sundays. **ja25**

SANTA CRUZ. Lorraine's, 513 Water St. Furniture, china, glassware, lamps, etc. Come in and browse. **sl5**

SAN DIEGO 4. Alice Collins, 4020 34th St. Early American glass, china, decorative items. (Formerly of Topeka, Kansas). **sl5**

SAN JOSE. Barry's Antique Shop, 249 S. Fourth Street. Early American and English furniture, glassware, porcelains. Gen. line antiques. **f15**

SAN LUIS OBISPO. El Techo Azul. Interesting antiques. 662 Higuera St., Gladys K. McLinn. **ja25**

SANTA MONICA. Potpourri Shop, 614 Wilshire Blvd. Large stock of bric-a-brac. Dealers welcome. **d15**

WOODLAND HILLS. Quests End, L. L. Frazee, 21528 Ventura Blvd. Early American pattern glass. **mh15**

COLORADO

COLORADO SPRINGS. Cross Roads, 802 Cheyenne Blvd. Antiques. Buttons. **au15**

COLORADO SPRINGS. JoEla Antiques. Eleanor Robinson Esch., 1816 S. Nevada Ave.. U. S. Hwy. 85. **ap15**

DENVER. Anne's Antiques, Anne Isler, 1209 E. 9th Ave. Interesting items at reasonable prices. Invite visit or correspondence. **jly15**

DENVER. Browse About Antique Shop, Mrs. Albert Funshon, 1024 Lafayette. Furniture, silver, china, etc. Dealers welcome. **je15**

DENVER. Hood's Blue Rooster Antiques, Mrs. J. Hood, 1997 S. Broadway (formerly 1991 S. Broadway). Fine stock of authentic antiques, Dresden, Meissen, Chelsea; fine pcs. in furn., etc. Dealers and visitors welcome. **d15**

DENVER 7. Muehler's Antiques, 5500 E. Colfax. General line of authentic antiques. U. S. Highways 40, 36, 287. **sl5**

DENVER. "The Han'som Horse Antique Shop", U. S. 40, 36, 287. 5520 E. Colfax Ave. Stop at the Shop with the Horse a'top. **mh15**

CONNECTICUT

BROOKLYN. Lyn-Brook Antiques, Rt. 6. Old glass, china, bric-a-brac, jewelry, silver. **je15**

GLENBROOK. Bottoms, Evelyn, 571 Glenbrook Road. Only the finest in pattern glass, only the loveliest in china. **my15**

MANSFIELD. Knowlton, Henry, U. S. Rte. 44A. Unusual antiques, furniture, rare glass, early hardware, primitives. **sl5**

NORWICH. The Lamp Post, Antiques, Salem Turnpike, Rt. 82. Glass, china, lamps, gen. line antiques. Open every day & evening. **jly15**

FLORIDA

DAYTONA BEACH. Clouds' Antique Shop, 202 Arlington Ave. Furn., china, unusual gift items. **je15**

HIALEAH. 1501 Palm Ave., New England Antiques. China, glass, dolls, spoons, buttons, silver. Hotel Rooms. Ph: 88-6619. **n15**

WINTER HAVEN. Mme. Angele Haderer's Antique Exchange. Finest objects d' Art, porcelains. Period furn., Museum pieces of Sevres, Meissen & Dresden in the South. Reasonably priced. **je15**

ST. PETERSBURG. The Antique Shop, 329 2nd Ave., So., "Oldest Shop in Town." Mrs. Oma M. Cross. Gen. line of antiques. **n15**

ST. PETERSBURG. Sundial Antique Bazaar. Many shops under one roof. 5900 5th Ave., N. Rte. No. 19. **my15**

GEORGIA

COLUMBUS. Ellen Worrall, 1120 First Ave. Antiques, furn., china, collectors items. Mail orders welcome. **f15**

TRENTON. Old House Antiques, 14 mi. So. of Chattanooga on Birmingham Hwy., R. 11. Fine selection. **n15**

IDAHO

COEUR D'ALENE. Gene S. Taylor, 701 Sherman Ave., U. S. Hwy. No. 10. Gen. line antiques & books. Dependable & reasonable. Open evenings & Sun. **sl5**

ILLINOIS

AUFORA. The Hobby House, 911 New York St., Rt. 66. Retail & wholesale. Hours 10 to 10, including Sun. mh15

BLUE ISLAND. By-Gone Days, Lucille Benrens, 2428 York, 130th St., South, 1/2 blk. W. of Western. Open Sundays. General line. Always many unusual decorative items. jcl5

BLOOMINGTON. Arendt Antique Shop, 1009 South Center. Pattern and colored glass, antique furn., china, etc. 015

CENTRALIA. Jack Daniel Shop, 309 S. Locust, ph. 8112. General line of antiques and guns. Specialize in Victorian lamp parts. d15

CHAMPAIGN. Antique Accessories, Lois M. Hough, 211 East John St., 1 block So. of Green on Third St. jex

CHAMPAIGN. Pearl Braswell, 612 South Russell (1/2 block South of West Green St.) Early unusual glass, china, furniture. Write wants. jly15

CHAMPAIGN. Pearson's Antique & Gift Shop, 305 W. Green. Early American furniture, china, glass. I will direct you to 5 other shops here. my15

CHICAGO. All's Well Antique Studio, 1448 N. Clark, MI. 3-4774; Res. Br. 4-7787. We specialize in handpainted china, chandeliers & bric-a-brac. Lge. stock. Wholesale & retail. Also have a shop in Worlds Antique Mart. R. Bryan Scott. mh15

CHICAGO. Balaban Galleries, 77 E. Van Buren. (Just off Michigan Ave.) Specializing in fine European china & bric-a-brac. Hours 10 to 6. jcl5

CHICAGO. DeLee Antiques, 7235 S. Halsted, Vincennes 6-1713. Full stock of antiques. Discount to dealers. s15

CHICAGO. Grogan, Marie I., 1000 Marshall Field Annex, 25 E. Washington. Fine old dolls and buttons, china & glass, and other decorative items. mh15

CHICAGO. Grove Exchange, 7628 Cottage Grove Ave., Hud. 4359. We specialize in hand painted china, hanging lamps, bric-a-brac. Victorian furn. Dealers welcome. A Signor. ap15

CHICAGO. Mrs. F. W. Ellis, Shop 19, World's Antique Mart. General line of authentic antiques. f15

CHICAGO. Lilley, Hillyard, in the World's Antique Mart, 1006 S. Michigan Ave. Eng. & French furniture, bric-a-brac, china & art objects. t jly15

CHICAGO. Miller, Mrs. John B. 5001 Blackstone, Old American silver; Sheffield & Vict. plate; large selection fine antiques. By appt. Kenwood 6-3541. antiques. By appt. Wa-4-7799. ap15

CHICAGO. O'Dell, Carol, World's Antique Mart, 1006 S. Michigan. General line. Let me know your wants. mh15

CHICAGO. Quaker House Antiques, 2333 No. Geneva Terrace. A diversified selection of lovely old things. Dealers invited. mh15

CHICAGO. Rena James Shop, 7909 Cottage Grove, Hud. 0772. Res. Tri. 5644. 6 doors S. of 79th St. China, old glass, hanging lamps, furn., & bric-a-brac. Generous discounts to Dealers. s15

CHICAGO. Schiavon, Joan J., 8200 St. Lawrence Ave. Phone, RA. 3-2243. By appt. only. Antiques of distinction. Bought, sold. Visit my shop also in the World's Antique Mart, 1006 S. Michigan. my15

CHICAGO HEIGHTS. Reithel, U.S. Hwy. 30, 1/2 mi. E. of Chgo. Hgts. Phone 4199 and 5182 Yl. Furn., sil., gl., china, copper, lamps, etc. s15

DANVILLE. Manon's Studio, 1521 Vermilion, Ph. 1216, Rt. J. Antique furn., china, glass, prints, hitching posts. s15

DECATUR. Greenwalt's Antique Shop, 1624 N. Water St. Authentic pattern glass, lustre, majolica, china, furn., buttons, dolls. ap15

DECATUR. Leek's Antiques, 443 W. Eldorado. General line of antiques. Glass, china, furn., unusual items. n15

DECATUR. The Pollards Antique Shop, 1840 W. William St. Pattern and colored glass, china and furn. s15

DEKALB. Quayle, Harold, 157 West Lincoln highway, 1 block W. of P. O. Open Sundays. Antiques, furn., glass, silver, refinishing. my15

DIXON. Stimeling, Marie, 413 S. Galena Ave. General line antiques, reasonably priced. Always open. Phone 1291. n15

EVANSTON. Buggy Wheel Antiques, 2740 Central St. A general line of authentic antiques. 10 to 5:30 daily. Dealers welcome. au15

EVANSTON. Dicke, Mary Ann, 922 Chicago Ave. Autographs, fine fans, books, glass, pamphlets, fine furn., (Anything historical bought and sold.) jly15

FULTON. Orvilla Quick Thompson, 916 7th St., Rt. 30. Gen. line of antiques. Tel. 19-R. jly15

GALESBURG. Antiques by June Latson, 624 E. Losey St. Colored glass, cups & saucers, furniture, china, etc. f15

GALESBURG. Lawson's Trading Post, 2047 Grand Ave., Rts. 150-91. Buy & sell and trade anything of value. jly15

GRAND RIDGE. Rollins Antique Shop, Rte. 28, 8 mi. E. of Ottawa. Specializing in lamps, lighting devices, electrical adapters, etc. my15

GENEVA. Mrs. V. Erday, "The Glass Porch," 2nd home north of Campana Bldg., S. Batavia Ave. Antiques of all types bought and sold. mh15

GREENVILLE. Anthony's Antique Shop, 202 E. Main St. Everything authentic. General line. No Sunday sales. mh15

HENRY. James F. Thornton, 324 Edward St. Phone 45, Country Antiques from the vicinity. ap15

LITTLE YORK. Route 135, York House. Finest Early Amer., Eng. & French bric-a-brac, china, art objects, period furn. Closed Mon. jcl5

MACOMB. Sarah Sullivan, 505 S. McArthur, Pat. glass, cut gl., lamps, china, hdptd. china, buttons, salts, peppers, elephants. my15

MATTOON. Colonial House Antiques, Mrs. Lew Wallace, 609 S. 14th St. Colored glass, china, lamps, furn., bric-a-brac. f15

MAYWOOD. The Hobby House, 1321 S. 5th Ave., across from 5th Ave elevated station. General line, all authentic. Dealers welcome. au15

MONMOUTH. "Ye Webb Antique Shoppe," 111 N. Ninth St. China, glass, furn., bric-a-brac for dealers and collectors. f15

OKAWVILLE. Schlich's Antiques. Furniture & pattern glass bought & sold. Phones 73 and 244. n15

PEORIA. Mrs. Carlton M. Hogan, 501 W. Corrington. Attractive and unusual antiques for collectors & dealers. s15

PEORIA. Cecil Elwood, 400 Hudson. General line antiques. Lots of hand painted china. au15

PEORIA. Curtis, O. C., 810 Hamilton Blvd. Gen. line of antiques. Dealers welcome. 6 blocks from the loop. au15

PEORIA. Hazel Ferryman, 108 N. Institute Place. Pattern & colored glass, china, clocks, lamps, casters, brass, furniture. Gen. line. Write wants. ap15

PRINCETON. Gosse G. Wiltz Antiques. U. S. 6 & 34. Extra large gen. stock. Dealers welcome. Open Sundays. ap15

PRINCETON. Opportunity House, 213 N. Main, U. S. 34 & 26. Large varied stock. Much furniture & buttons. Phone 939. jcl5

ROBINSON. Visit Millers Antique Shop, 710 North Cross St., P. O. Box 293. Home full of choice antiques. Open daily. Write wants. cl5

ROCKFORD. Florence Peterson, 714 N. Main St., Hwy. 2. General line of antiques. Buttons. Phone 4-9332. my15

ROCKFORD. Mrs. Harry W. Baker, 1706 North Main St., Hwy. 2, Dial 2-8674. China, glass, bric-a-brac, buttons. d15

ROCK ISLAND. Victorian Antique Shoppe, 3408 - 11th St., on Hwy. 67. Gen. line choice antiques. French Haviland, a specialty. Dealers and collectors welcome. d51

ROCHELLE. "The Three A's Antiques". Fine gifts for fine people. Eighth St. & Tenth Ave. my15

SANDOVAL. Mrs. Frances Forrest, on U. S. 50, 1 mi. E. of U. S. 51. Always a large stock. Dealers invited. Open Sundays. au15

SPRINGFIELD. Newman, Mrs. Edw., 1810 So. Fourth. General line antiques. Reasonable. Open Sundays. au15

WATAGA. Wendell S. Simpson. Auctioneer, specializing in the sale and liquidation of antiques, collections bought and sold. jcl5

WATSEKA. O'Donnell, Julia, 614 S. 5th. Dolls, furn., prints, copper, coverlets, lamps, paperweights, silver, china, marbles, buttons, clocks, rare glass, bells. cl5

INDIANA

BOURBON. Kraft, Mrs. Frederick W., 1003 N. Main St., 10 blocks North of Rd. 39 Gen. line of antiques. f15

BRISTOL. Jeanne H. Shay, West Main St., Rte. 120, 10 mi. E. of Elkhart, on St. Joe River. Gen. line antiques, furn., glass, china, silver, etc. Inquiries and visits welcome. d15

GARY. Darling, Mrs. Mary A., Antique Shop, 2 1/2 miles east on Rt. 20. 6000 pieces of pattern glass, furn., bric-a-brac, prints to select from. ja25

DYER. Litwa's Antique Shop, Rt. 30. A large selection of interesting items. No mail orders. s15

ELKHART. The Torgesons, 154 N. Sixth St. General line. No reproductions. Write or call. my15

EVANSVILLE. Tillie Cusick, 1013 Oakley St. General line, china, glass, lamps, furn., etc. Write wants. my15

EVANSVILLE. Isabelle Jerome Webster, 703 S. E. Second St. Antiques, lamps, clocks, pattern glass, picture framing. Rooms available. ja15

FT. WAYNE. Jack Well, Antiques, 1332 W. Jefferson St. Phone Eastbrook, 1561, on Rtes. 24, 37, 14. General line. s15

GOSHEN. Joe Kramer & Son, 703 Emerson. General line. Dealers and collectors welcome. Write wants. je15

HUNTINGTON. "Irenes", 34 W. Park Drive on Hwy. 24; 1/4 block from centre business district. Gen. line antiques. jyl5

MARKLE. H. O. Boyd, 112 Morse St., on Hyws. 3-116-224. Gen. line antiques. Dealers invited. mh15

INDIANAPOLIS. Wm. H. Boyd, 5500 Allisonville Rd., Hwy 37. Furn., lamps, china, glass, brass. Ph. Br. 8339. je15

MONTICELLO. Griffin's Gift Shop, 116 N. Illinois St. A good line of old glass and china. Come & see or write. jyl5

MUNCIE. Hoosier Nest. The, Mr. and Mrs. Orlean Clark, 1907 W. Jackson. General line of choice authentic antiques. my15

OSCEOLA. Eddie's Antiques, Texaco Service Station, R. 33, 1 mi. W. Osceola. Wire lamps, Polish brass. Dealers welcome. Open Sunday. mh15

PERU. McIlraths' Antique Shop, 162 N. Fremont St. Glass, china, bisque and Majolica. Every piece old and authentic. The friendly shop. f15

ROCKVILLE. Rainbow's End, 211 N. Market St. Phone 230. Gen. line. d15

SOUTH BEND. "Carters", 2033 S. Michigan, U. S. 31. Dependable line for collector & dealer. Will direct to other shops. ap15

TERRE HAUTE. Aladdin Antique Shop, 558 Lafayette Ave., on U. S. 41. Gen. line. Dealers welcome. s15

VALPARAISO. Flsko's Furniture Store, 1109 E. Lincolnway. Antiques & dishes of all kinds arranged as in your home, at prices everyone can afford. my15

VINCENNES. Eleven Oaks Hobby Shop, Mrs. W. H. Zwilling, Hwy. 61, R. R. 3. Gen. line antiques. Open Sundays. Inquiries answered. n15

VINCENNES. Nell's Gift & Antique Shop, 225 Buntin St., 4 blocks north of Hwy. 50, Corner 3rd & Buntin. General line antiques. my15

VINCENNES. Othella Brown Gift and Antiques Shop, at 25 N. 15th St. ap15

VINCENNES. Shigley, Mrs. Mabel R. R. 3, off Hwy. 61 on Kimmell Rd. Authentic pattern glass, lamps, china. ap15

WARSAW. Mrs. Ernest E. Hull, 1520 E. Center St., on Hwy. 30. Gen. line of antiques and jewelry. No sign. je15

WEST LAFAYETTE. Helen May Antique Shop, 262 S. Chauncey Ave. 2 blocks S. of Highway 52. Gen. line of antiques. o15

WEST LAFAYETTE. Shelburne's Filling Station, 230 Main St. Level Rts. 52, 43 & 26. Glass, china, gen. line. Special price to dealers. au15

IOWA

CEDAR RAPIDS. Charlotte Morgan, 416 4th Ave., S. W. Gen. line of authentic antiques. Reasonable prices. Dealers welcome. f15

CHARLES CITY. Hobby House Antiques. Mrs. G. M. Core, Hwy. 218 & 18. Gen. line. Prices reasonable. Write wants. o15

COUNCIL BLUFFS. Lottie McCargar, 515 E. Pierce. Furn., lamps, overlay, Satin Glass, china, col. glass. Open daily except Tues & Fri. ap15

COUNCIL BLUFFS. Slick and Find Antique Shop, 522 4th St. Unusuals in colored glass and antique jewelry. s15

DAVENPORT. Attie Antique Shop, 419 Brady St. China, glass, lamps, Haviland, dolls. Dealers welcome. o15

DAVENPORT. Collector's Nook Antique Shop, 2112 East 11th St. Gen. line glass, china, furn. Collectors & dealers welcome. f15

DAVENPORT. Pioneer Antique Shop. 526 W. 2nd St. Outstanding antiques, objects d'art, china, col. & clear glass, brass, copper, and furniture. my15

DES MOINES. Mrs. Frank McCarthy, 429 College Ave. Gen. line of antiques. Dealers and collectors welcome. ap15

DES MOINES. S. & R. Antique Shop, 1417 Forest. Colored Milk and pat. glass & gen. line antiques. Visitors welcome. ap15

DES MOINES. Pearl M. Colvin antiques, 1753 University Ave., 10 A.M. to 6 P.M. or appointment. au15

FAIRFIELD. Peasley, E. U. North Side Square. Dealer in old glass, furn. and general antique. s15

FORT MADISON. Stephan's Antique Shop, 1317 Ave. H, on truck Rte. Gen. line. Write wants. Dealers and collectors welcome. je15

MASON CITY. Mother Barbour's, 933 N. Van Buren. Pat. glass, dc's, buttons, misc. From priv. homes. Write wants. ap15

MUSCATINE. Mrs. R. W. Heerd, 116 W. 8th St. Gen. line of antiques. Dealers & collectors welcome. Ph. 1405. f15

NEWTON. Charlotte Spencer, 1421 N. 4th Ave. W. R. No. 2, 4 blocks N. Highway No. 6. Antiques of distinction. Visitors welcome. jyl15

SIOUX CITY. The Victorian Shop, Bernice M. Kundert, 3720 6th Ave. Antiques, old glass, dolls, china, copper. f15

STANTON. Anderson's Antique Shop, 2 mi. So. of Hi. 34, Southwestern Iowa. Gen. line. You're welcome. d15

SPENCER. Strands Antique Shop. No. on Hwy. 71-18. Furn., Pat. glass, dolls, lamps, etc. Open every day, eve. & Sun. Dealers welcome. ap15

WEST BURLINGTON. Treasure House, 417 E. Mt. Pleasant St., U. S. Rt. 34. Gen. line antiques. Write wants. mh15

KANSAS

BELOIT. "Remember", Collector's Paradise. Three blocks North, 12 West of Court House. Largest stock in Middle West; retail & wholesale. mh15

CHANUTE. Johnson's Antique Shop, 212 North Forest Ave. Glass, china, silver, lustre, furniture, fine prints, paintings, frames; collectors and dealers welcome. d15

IOLA. Wilson Antique Shop, 520 N. Washington. Collectors' items. Fine glass & china, Bisque, lovely cut glass. je15

LAWRENCE. Patchen's Antiques, 720 Ohio St. Large stock of choice & authentic antiques. Dealers & collectors welcome. o15

MANKATO. Lydia DeHoff, 5 blks. N. of Sinclair Station. Glass, china, bisque, lamps, picture frames. jyl15

MARYSVILLE. Ann Rowland, 708 Laramie St. Antiques, 4 blks. north of U. S. Hwy. 36-77. my15

NEWTON. Doris Kelso, Antiques. General line of antiques, specializing in colored glass. my15

WICHITA. Antique dolls, clocks, lamps, copper and brass. Guns, music boxes and furniture bought & sold at Traders Exchange, 739 N. Main, Mrs. E. L. Conger. my15

KENTUCKY

ANCHORAGE. Rt. 2, Box 199, Long Run Bridge Antiques, on U. S. 60 at Long Run Bridge, 12 miles E. of Louisville. Gen. Line. f15

COVINGTON. Nevil J. E., 2700 Dixie Highway, 6 mi. S. of Cincinnati, U. S. Routes 25 & 42. Fine furniture, early glass and china. Collectors items. f15

COVINGTON. Stringtown on the Pike, 725 Main St., Rtes. 25 & 42. 2 mi. from Cinti., O. Authentic antiques. je15

LEXINGTON. The Old Hitching Post, 105 W. High St., 18th & 19th Century period furniture & accessories. je15

LOUISIANA

BATON ROUGE. "Many Mansions," R. R. 1, Miss. River Bridge Hgw., By-pass 190, 65, 61. Antiques. f15

CHENEYVILLE. Spillers Antiques, Hwy. 71, 25 miles S. Alexandria. Dealers welcome. o15

MER ROUGE. Hume's Antique Shop, Hwy. 165, China, glass, furn., lamps of all kinds. Let us know your wants. n15

NEW ORLEANS. De Forest's Warehouses, 727 Royal St. Buyer constantly in Europe. Thousands of items arrive monthly. Investigate! jels

NEW ORLEANS (16). Zelher's Antiques. Jacob & Mildred Zelher, 935 Royal Street. Phone Canal 7647. General line antiques; dealers welcome; courteous attention. mh15

OPELOUSAS. Mrs. Kirtley Lynch. Lovely antique furniture, ready to use. No reproductions. In business for 20 years. d15

OPELOUSAS. Roos, Leonce, Antiques, bric-a-brac, furniture. South's largest stock. n15

ZACHARY. Fine old lamps, electrified, ready to use. China, bric-a-brac, etc. Olde Spinning Wheel Gift Shop. ap15

MAINE

BATH. Roger's Mansion, 72 Bath St. A large choice collection, closed Sundays. Tel. 567. Clarence N. Flood. au15

CAMDEN. French, W. J., 10 High St. Have been supplying antiques to dealers all over the country for many years. f15

PORTRAND. S. Swan's Galleries, 234 Middle St. Rugs, glass, china, silver auctions. my05

MASSACHUSETTS

ASSINIPPI. Herbert H. Bowles, Old Line House Antiques, (Rte 3, at Junction of 123). Large stock of authentic pattern glass, Lacy Sandwich, cup-plates, paperweights, historical china. Also covers and bases. au15

BUZZARDS BAY. Bennett's Twin Gateway, also Bennett's Colonial Shop, Sagamore, Mass. Btoh shops Route 6. Extensive general lines furn., glass, china, pewter, whaling items, etc. d15

BUZZARDS BAY. The Old House, Pearl Bradley Henshaw. Head of the Bay Road. General line. jly15

GROTON. The Barretts, Farmers Row, Hwy. 111. Furniture, china, glass, paintings, decorator's items. jly15

FOXBORO. The Garden Shop, Mrs. Robert Barton, 75 Granite St., off Rt. 140. Furn., china, vases, iron, alabaster, glass, lamps. jels

LITTLETON COMMON. Emma V. Carter, Antiques, on Rte. 2, at Junction of 110-119. Amberina, fine china, lamps and decorative accessories. mh05

LONGMEADOW. Page - Bosworth, 81 Farmington Ave. Rte. 5, 3 mi. S. of Springfield. Collector's & decorator's items in Amer., Eng., & foreign antiques. f15

NEW BEDFORD. Mrs. Clark's Shop, 38 N. Water St. Staffordshire, figures, pewter, prints, furniture, whaling items. au15

NORTHAMPTON. Hotel Northampton and Wiggins Tavern. Antiques, Old Country Store, Weaving House, Early Industries. Excellent food and rooms mh15

SPRINGFIELD. Verida Antique Shop, Suite 4, 5 Matteson St., (near Hotel Kimball). Dealers' prices. d15

WORCESTER. Listeniks Antique Shop, 141 Pleasant St. China, glass, furn., lamps, etc. Discount to dealers. mh05

WORCESTER. Old Furniture Shop, The, 1080 Main St. Also in Provincetown, Cape Cod. Authentic American antiques. n15

MICHIGAN

ALPENA. Christeson Antique Shop, 132 S. Second Ave., Antiques, old lamps, china, glass, Write wants. ja25

ANN ARBOR. Graves, Mabelle M. 1430 Granger. Antiques, including glass, dolls and buttons. Write wants, ap15

BAY CITY. Kunz Hobby Shop, 523 Marsac. Choice lamps, china, bisque, etc. Reasonable. Dealer's lists, mail orders. d15

DETROIT. House of Antiques, 28 Chandler at Woodward, near Grand Blvd. & Fisher Building. Authentic Americana. Reasonable prices. au15

E. LANSING. Berows, Mrs. S. E., The Old Brick House on the road to the Capitol. Want old mech. banks, furn. pat. glass, lustre. f52

GRAND RAPIDS. Radcliffe Storage Co., 135 Division Ave., S. Choice stock of Dresden, lustre, Florentine frames, silver and furn. Stop and see us. Elizabeth Radcliffe, manager. ap15

LOWELL. Leona Borgerson, 219 North Washington St. Lamps, fine china, colored glass. Reasonable prices. my15

MARTIN. Mrs. Eva A. Hogeboom, General line of antiques. Collectors' items. State specific wants. ol15

NILES. "Black Acres" Antiques. On Hwy. 112 & M60 West 1/4 ml. General line. Restored furn. a specialty. Dealers welcome. mh15

NILES. Today's Yesterday Shop, 908 E. Main. Hwy. 112, 60, 31, 33. Unusual items for the discriminating collector. ap15

PLYMOUTH. Alexander, Mertie D., 37517 Ann Arbor Rd. 18 miles West of Detroit on Rte. 12. Complete line of antiques. Discount to dealers. my15

SAGINAW. Kunz Lamp Shop, 165 Avalon, phone 35775. Specializing in lamps and lamp work of all kinds. Nice line of china & glass also. jly15

ST. JOSEPH. Penny's Place, 1115 Niles Ave. (Intersection U. S. 31 & U. S. 12). A distinctive collection of the unusual. ap15

UNION CITY. Plantation Antique Shop, M60 or Calhoun St. Patt. & col. glass, furn., lamps, china & buttons. mh15

MINNESOTA

MINNEAPOLIS. Jenkins' Antiques, No 4, East 26th St. Furniture, china, buttons, glass, decorative. Dealers welcome. ol15

MINNEAPOLIS. Kerr, Anna B., 1720 Hennepin Ave. General line of antiques. my15

NEW ULM. Solveig Gislason, Antiques, china, glass, silver, brass, pewter, furn., frames, prints. Write wants. d15

ST. PAUL. Fisher's Antique Shop, 155 E. Kellogg Blvd. (H/W 10 & 12). See our complete line of choice antiques. ol15

ST. PAUL. The Antique Shop, 250 West 7th St. Lge. stock early Amer. glassware, furn., china, prints, etc. d15

ST. PAUL. G. & G. Antiques, 289 W. 7th St. Gen. line of antiques, no reproductions. Dealers welcome. jels

ST. PAUL. Mildred Crumly Antique Shop, 245-249 West 7th St. Furniture, glass, china, etc. my15

ST. PAUL. Tibbling China Studio, 1086 Grand Ave. French Haviland china our specialty. Largest stock in U. S. A. au15

WASECA. Will's Antiques, 924 3d Ave., N. E. Lge. stk. china, glassw., lamps, furniture, miscel. Write wants. mh15

MISSISSIPPI

CLERMONT HARBOR. H. T. Carr, on the Miss. Gulf Coast; write for travel instructions. Outstanding collection of Early Americana. a15

HATTIESBURG. Mrs. J. I. Thompson's Shop, 504 6th Ave. Bric-a-brac, furn. Dealers welcome. au15

JACKSON. Mrs. Quin's Antique Shop, 3232 North State St. Mississippi's largest. jly15

MISSOURI

ARMSTRONG. Martin's Antique Shop, Hwy. 3, Howard County. Furniture, glass and china. Free lists of glass & china. my15

BOONVILLE. Collectors Corner, Holt's Cafe. Glass, china, bisque and unusuals. Always open. ja25

BOONVILLE. Collectors Corner. Holt's Cafe. Glass, china, bisque and unusuals. Always open. ja25

CAMDENTON. Kipps Antique's 1 block south of square and highway 64 on highway 6. my15

CHILLICOTHE. Irene's Antique Shoppe, 1 ml. East of City, on Hwy. 36. ap15

HANNIBAL. Treasure Antiques, 3115 St. Marys Ave., 1 blk. E. of Hwy. 61. China, glass, clocks, lamps, dolls, etc. Stamp for list. ol15

JEFFERSON CITY. Mrs. Will S. Denham, 401 E. Capitol Ave. Furn., lamp, gen. line selected antiques. jels

JOPLIN. "Mack's", 66 Hwy., West 7th at Sergeant, (near Courts). Antiques; buy, sell; china, cut glass, furniture. Dealers invited. Whol. & retail. jly15

JOPLIN. Ann M. Norris, The Farm Antiques, 2812 Zora, Alternate Hwy., 71. Royal Heights. Gen. line. Dealers welcome. ap15

KANSAS CITY. Mary Ann Shikes, 1414 Main. General antiques; specializing in china & oriental rugs. Wholesale & retail. **nl5**

KANSAS CITY. Donaldson's 1520 Main. One of the largest stocks in the middle west. Wholesale and retail. Furniture and accessories. **fl5**

MACON. Muff's Antique Shop, 5 mi. N. of Macon, on Hwy. 63. You can drive to our door, a bus stop. At the Axte!! Store. **fl5**

MEXICO. Lucile Barnett's Antiques, 203 W. Blvd. Choice line of glass, china, lamps, etc. **nl5**

MONETT. The Dutch Door-Antiques, Hwy. 60. Shh! Don't tell a soul! You'll find many surprises that Grandpappy brought to the Ozarks. Whol. & ret. **my15**

SEDALIA. Mrs. Menaugh's Antiques, 4 miles No. on Hwy. 5. Large stock of quality antiques. No reproductions. **mh15**

ST. CLAIR. Hilliard's Doll House, Hwy. 66. China, glass, dolls, bought and sold. **mh15**

ST. JOSEPH. Burton Marion, 1302 Ashland Ave. Selected stock of antiques & a cordial invitation to visit our shop **fl5**

ST. LOUIS (17). Pejchar's, 7149 Lantham. Fine Bohemian glass. Collections. Gen. antiques. Dealers welcome. **je15**

ST. LOUIS (8). Bennett Antiques, 4207 Olive. Glass, china, buttons, dolls. Send want lists. Dealers welcome. **fl5**

NEBRASKA

GRAND ISLAND. Red Lamp Antique Shop, Heien & Marie Windolph, 110 N. Pine St. Res. Ph. 1406 Glass, china, etc. **fl5**

HASTINGS. Turner's Antiques, 1116 W. 5th St. Open Mon. through Thurs. Other days by appointment. **ap15**

KEARNEY. Marie's Antiques, 915 E. 25th. Hwy. 30. General line of antiques. No reproductions. **nl5**

LINCOLN. Myrtle Sunderland, 115 No. 27th St. Glass, china, dolls, books, buttons, etc. **nl5**

NORTH BEND. Rand's Antiques, 2 mi. east on U. S. 38. Large stock of old lamps, china and glass. Write wants. **aul5**

OMAHA. Boulevard Shop, Pearl Reilly, 4416 N. 20th. Kenwood 4685. Best furniture and general line antiques bought and sold. **je15**

OMAHA. Collector's Corner, Mrs. E. S. Wyckoff, 4553 Military Ave., Regent 1933. Gen. line antiques bought and sold. **jly15**

OMAHA. Cosgrove's Antiques, 3552 Leavenworth, Ja. 5254. Glass, china, brass, copper, bisque, furn. Bought & sold. **my15**

OMAHA. Drew's Antiques, 3620 Farnam St. Antiques of quality for the collector and the trade. **je15**

OMAHA. Elsie Smith Antiques, 1016 S. 52nd St. Gen. line. 10 blocks So. Hwy. 6. 30, 275 on 52nd St. Advise app't. Dealers welcome. **fl5**

OMAHA. McMillan's Antique Shop, 3222 Dodge St. Dolls & gen. line, on 3 Hwys. 30 5. 275 **ap15**

NEW HAMPSHIRE

ALTON. Hill's Antiques, Rte. 11 & 28. Blown, Sandwich, pattern glass, china, furniture & Grandfather's clocks. **d15**

CONCORD. Fallons Antiques & Doll Hospital, 3 Pitman St. Jewelry, glass, china, furniture. **nl5**

RYE CENTER. Ye Olde Parsonage. Primitives, pewter, Sandwich, patt. glass; extensive stocks; retail, wholesale. Delightful rooms with private bath for overnight guests. Tel. Rye Beach 305. **mh15**

NEW JERSEY

BELLMAWR. Black Horse Antique Shop, 3 mi. from Camden, toward Atl. City on Black Horse Pike. Dealers welcome. **d15**

RIVERSIDE. Val Yarnall's Trading Post, 19 Lafayette St., opp. R. R. Station. Antiques, art works, curios, bought & sold. **ap15**

NEW MEXICO

ALBUQUERQUE. The Antique Shop, Shop No. 1, Patio Market, Old Town. Ph: 8906. Gl. lamps, buttons, bisque, etc. Closed Monday. Hours 11 A.M. 'till 9 P.M. **je15**

NEW YORK

AUBURN. Lucille Manchester, 188 W. Genesee St., Rte. 20. Gen. line. Old dolls. Agency for HDDH dolls and parts. **je15**

BALLSTON SPA. Emma W. Sherwood, 64 E. High St. Beautiful antiques, sets of chairs, tables, etc., glass and china. **sl5**

BUFFALO. Allen Antiques, 34 Allen St. Glass, Dresden, Bisque, silver, steins, & furn. Write wants. **aul5**

CALEDONIA. Caledonia Home Supply Inc., 10 State St., Caledonia, N. Y. **ap15**

CAPE VINCENT. Cape Vincent Antiques Inc. Featuring stock of china, early American glass, furniture, Currier & Ives prints, trays. Complete set of Horseshoe pattern. **ap15**

CORTLAND. Little Glass Shop, 150 Port Watson, (U. S. 11). Gen. line of authentic glass, china, furniture and many unusual items. **my15**

COBLESKILL. The "Cubbyhole Antique Shop," Hotel Augustan Bldg. Gen. line. Myra Tinkelpaugh. **f25**

CORNING. Madeline McNamara, 32 East First Street. Antique furniture, beautifully refinished. Cherry, mahogany, maple. **flv15**

EAST BLOOMFIELD. Murray's Antiques, Rt. 5-20. Furn., lamps, pattern glass. A gen. line. **fl5**

FRANKFORT. Prine's Antiques, on Mail, R. D. 4, Rt. 5, 6 miles East of Utica. General line. Dealers and collectors welcome. **aul5**

GENEVA. Lucile and Paul Emerson, 533 South Main street, furniture, glass, china and decorations. Lists to dealers. On Rts. 5 & 20. **aul5**

LIVINGSTON MANOR. The Spinning Wheel, Rt. 17. Gen. line of antiques. Dealers welcome. Pearl and Helen Anderson. **d15**

MIDDLETOWN. The Old Lamp Shop, 112 East Main St. Near Central Fire House. Many interesting and unusual items. **ol5**

NARROWSBURG. Brick House Antiques near Rt. 97. General line of antiques. Dealers welcome. Jeanette & David Barnes. **d15**

NEW YORK. 222 W. 23rd St., P. O. Zone 11. Collection of Mrs. Anna G. O'Higgins (The Seven Seas). Oriental and other foreign arts and crafts for collectors, hobbyists, gardeners, etc. **my15**

NEW YORK. Margot Jacoby., 229 W. 97. Antique buttons. European imports. Collectors' items, dress-earring sets, cuff links. **fl5**

OWEGO. Box 315 or 210 Front St., Emmabelle G. Hovey, Antiques. Must be old, beautiful or interesting and proof. Write for lists. **nl5**

PERRY. Old Acres Antiques, Route 39. Lamps, china, bisque, pewter. General line. Evelyn W. Richards. **nl5**

ROTTERDAM JUNCTION. Mac Donald, Harry, Star Rt., Hwy. 5 S. Pattern glass, cup plates, brass, Bisque, lamps, china. Gen. line. **ja25**

TRIBES HILL. Hinds, Mildred Streeter. Old glass and decorative items. Mail orders a specialty. Satisfaction guaranteed. Send stamp for list. **sl5**

WEVERTOWN. Weaver Lodge. Antiques, furniture, china, etc. Wholesale and retail. Pictures on request. **my15**

WINDSOR. Miner J. Cooper, Rt. 17, 15 mi. E. of Binghamton. Country Antiques; "A little of Everything". **my15**

NORTH CAROLINA

CHAPEL HILL. Blackberry Farm, Mrs. H. W. Carrull. Collectors' and beginners' antiques, carefully selected, in a lovely old barn in a peaceful country setting. No phone. 5 1/2 miles out on the Hillsboro Road. **fl5**

OHIO

BUCKEYE LAKE. "The Duttons", Rte. 360. Halfway between Columbus & Zanesville. Large stock, choice antiques for Dealers & Collectors. Open every day until 10 P. M. **ap15**

BUCYRUS. Dick Liebich Antiques, 124 W. Mary St. Furn, glass, china, bric-a-brac. Discount to dealers. **nl5**

BUCYRUS. Hollyhock House Antiques, Bertha B. Oberlander, 209-11 W. Mansfield St. Just W. of Public Sq. on U. S. Rt. 30N. **mh15**

CANTON 8. Falke's, 4018 12th St. N. W. Ext. East of Whipple Rd., at south shore of Meyer's Lake. Antiques; varied line. 1b15

CINCINNATI. Aronoff Galleries, Inc., 415 Race St. A general line of antiques for wholesale and retail trade. o15

CINCINNATI. Hobby Shop, 515 Melah Ave. Woodburn 3430. Large selection bisque, china & glass. Write for wants. ap15

CLEVELAND. Amundsen, Dagny Antiques. American, European and Oriental objects of art. 18971 Lorain Rd. Tel. OR. 1-9077. f15

CLEVELAND. Treasure House Antiques, China, glass, lamps, Silver, Bric-a-brac. 7130 Lorain Avenue. ap15

COLUMBUS. Anna B. Florence, 4264 Dublin Rd. Near Rte. 40 & 33. Gen. line antiques. Appointment please. mh15

COLUMBUS. Dornblaser-Loos Galleries, 1051 East Main St. Antiques, wholesale & retail. Open 9 a. m. to 9 p. m. au15

COLUMBUS. House of Charm Antiques & Imports, 277 E. Broad St. Old Bohemian garnet jewelry, Meissen figurines. s15

DAYTON. Brown's Antiques, 50 Bond St. off 1400 block N. Main, Phone Ad 8385. China, colored glass, furn. Dealers welcome. ja25

DAYTON. Strom, Mrs. Wm. T., 217 Rubicon Rd., 1 blk. E. of Rte. 48. (So. Main) at Schantz Ave. Antiques for collectors & dealers from the shop or by mail. n15

FOSTORIA. Peter, Mrs. Arthur L., 316 West South Street, State Rte. 12 West. Furniture, china and glass. mh15

GREENFIELD. Antique Studios, 543 So. Washington St. Specializing in pattern glass and early American furn. Write wants. No lists. Mrs. Neal P. Waddell. je15

LAKEWOOD. Maudeen Murphy, 1817 Larchmont Ave. Lakewood 8874. Glass, furn., china, bric-a-brac. Reasonable prices; open evenings. Dealers welcome. ap05

LORAIN. Samaha's Antique Shop, 446 Washington Ave. 1½ blocks off Rte. 6-2. je15

MARION. Charles Patrick, Son. Antiques, 407 S. Main Hwy. 23. Pattern cut glass, furn., brass, copper, china. McGuffey readers. Lists. ap05

MILAN. Burton A. Decker, 24 Church St., Rte. 118. Specializing pattern glass. Also gen. line. By mail or shop. Ph. 4775. ap15

PAINESVILLE. Constance M. Pastor, U. S. Rte. 20, 58 E. Erie St., (rear). Early glass, china, furn. for the home. ap15

PIQUA. Flach, Mildred M., 323 Broadway. Specializing in old glass and china. By mail or from the shop. ap05

RACINE. The Stone Chimney, Antiques. Marie H. Norris, R. D. 1, State Rte. 134. Clocks, glass, china, furn.; buy and sell. je15

SANDUSKY. Wilcox, Janet B. "Wee House" Antiques, 2136 Columbus Ave. General line. Specializing in Stenciling. Write wants. au15

SANDUSKY. Beare, Mrs. George L., 210 E. Adams St., second house west of Rte. 6. Gen. line. Write wants. n15

TOLEDO. Mrs. A. Van Doren, 5718 W. Bancroft St., RFD 11, Zone 7. Gen. line of antiques bought and sold. mh15

OKLAHOMA

BRITTON. Treasure Chest Antiques Shop, 318 E. Britton, Belt Line Hl. 66. Glass, china, primitives, unusuals. je15

ENID. "Harrod's" Antique Corner, 1822 N. Grand. General line antiques. n15

OKLAHOMA CITY. Mrs. Phil Hall's Antiques, 1020 N. West 24th St. Gen. line antiques; reasonable. Buy & sell. Dealers welcome. f15

OKLAHOMA CITY. Mrs. William W. Sutton, 504 N. E. 16th St. Offering for sale large and rare collection of Old World treasures. Art objects of precious old porcelains, glass and silver. Shown by appointment, Ph. 7-8949. ap15

SPRINGER. Hudson Antiques & Gift Shop, on Hwy. 77, 10 miles N. of Ardmore. Handmade plate racks and frames of seasoned walnut. Lazy Susans, Victorian furniture, china clocks, figurines, handpainted china, cut glass, pressed glass and lamps. Authentic antiques. mh15

OREGON

EUGENE. Edith Droste, 987 - 19th Ave. E. Eugene's Pioneer Antique Shop. Glass, Buttons on approval, Collectors & dealers welcome. d15

EUGENE. Hall's Old Attic, 469 W. 6th (right on Highway 99 North). Watch for the green cottage-shop with old farm bell at doorway. Interesting antiques; sincere dealing. f15

EUGENE. The Copper Kettle, 1425 20th Ave., East. Antiques chosen with care, furn., glass, old silver, brass, and copper. All are welcome. mh15

JENNINGS LODGE. Hilby's Antiques, 10 mi. S. of Portland. Hwy. 99 E. Choice bisque, jewelry, buttons, furn., china, braided rugs, glass. Collectors & dealers welcome. d15

MILWAUKIE. Gunderson's Antiques, 14211 S. E. McLoughlin Blvd., 8 miles south of Portland. Gen. line choice antiques; especially for the advanced collector. Open every day. Visitors welcome. my15

PORTLAND. 15. The Conklins, 2034 N. E. Couch St., 1 blk. No. of E. Burnside St., at N. E. 20th. Authentic stock, priced right. An outstanding shop really worth a visit. s15

PORTLAND. Martins Antiques, 3233 N. E. Broadway. Colored glass, lamps, china, furn. Visitors welcome. ap15

SILVERTON. E. B. Kleinsorge, 419 E. Main. Finest colored glass, china, choice what-not pieces. Open Wed. & Sat. only. f15

PENNSYLVANIA

CARLISLE. LeRoy Comp. Dealer in antiques, 164 E. High St. Phone 609-R f15

COATESVILLE. Edna Hoffman, 532 Elm St., 2 sq. off Rt. 30, opposite P. R. R. freight station. Gen. line. Dealers invited. s15

HARRISBURG. The Old China Shop, 1721 North Second St. Glass, china, lamps and furn. n15

HARRISBURG. Ferdinand Plack, 1908½ State St. Glass, china, and other antiques, swords, daggers, etc. f15

JONESTOWN. John A. Walter, ¼ mi. S. of U. S. 22. Gen. line of furn., glass, misc. items. Free lists. Visit us. je15

JONESTOWN. Roy E. Deaven, ¼ mile S. of W. S. 22. Huge stock of Penna. Dutch, Victorian, Sheraton and Empire furniture. Dealers' lists. my15

JONESTOWN. Feeman's Antique Shop, Rte. 2 (¼ mi. S. of Rte. U. S. 22). Large stock of furn. & glass. Free lists. Visit us. o15

LANSDALE. Detweiler's Antiques. Oak Park Rd., off Rt. 63, ¼ mi. above Lansdale. Whol. & ret. Gen. line. n15

LANSDALE. Frank M. Weaver, Main & Valley Forge Rd. Large stock in all lines, specializing in Penna. Dutch. jly15

READING. Landsberg's Antiques, 925 New Holland Road. Steins, toleware, lamps, spice boxes, coffee grinders and other primitives. je15

LITITZ. Pelger, Edward, 8 mi. N. of Lancaster. Gen. line antiques; Penna. Dutch items from attics in Lancaster County. je15

MYERSTOWN. Anita I. Watson, 152 W. Main Ave., 2 blocks S. of Rte. 422. Large varied stock. Dealers invited. Rooms for overnight guests. Ph. 171-W. au15

PHILADELPHIA. Kohn and Kohn, 1143 Pine St. Featuring early American antiques, furniture, china, glass, copper, brass. Wholesale & retail. s15

PHILADELPHIA. Heller's Antiques, 1118 Pine St. Specializing in glass, china, furn., bric-a-brac, brass, and crystal chandeliers. Buy and sell. Dealers write or call. je15

PHILADELPHIA. Martha de Hass Reeves, 1624 Pine Street. Antiques. China, glass, furn., silver, prints, lamps. Wholesale and retail. jly15

PHILADELPHIA. 11. Oxford Antiques, Alice M. Schuler, 7885 Oxford Ave., Fox Chase. Large & varied stock early American & Penna. Dutch at dealers prices; rough or refinished. f15

PITTSBURGH. Ida Wyndham, Rte. 19, East, 12 miles So. of Pittsburgh, Donaldson's Crossroads. Carefully selected antiques. Dealers welcome. n15

READING. Bucher, Vara K., 142 South Fifth Street. Authentic antiques, early and Victorian. s15

SHILLINGTON. Heirloom Antiques, 201 E. Lancaster Ave. China, glass, clock collection. By appt. Ph. Reading 4-1510. mh15

TITUSVILLE. Antique & Lamp Shop, 107 E. Spring St. Lamps, china, glass & furniture. au15

WASHINGTON. Johnson's Antiques, 1649 East Maiden St. Ph. 24113. Gen. line of antiques; your inquiries welcomed. f15

YORK. Ketterman Antique Shop, 373 E. Market St. Currier & Ives Prints, dolls, flasks, fraktur, etc. Closed Sundays. mh15

YORK. Maravene's Antique Shop and Warehouse, 4¼ mi. East on U.S. Rt. 30. Wholesale & retail. More than 9,000 sq. ft. devoted to largest diversified stock in this territory. my15

YORK. The Mayflower Shop, 250 E. Market St. Gen. line of antiques, furn., refin. & as found. Dealers invited f15

YORK. The Stable, 148 East Clarke Alley, (rear of 149 E. Market St.). Tel. 7569 or 6178. American antiques including Pennsylvania primitives. **o15**

YORK. Charles E. Strack. Crows Nest Farm Antiques. Country Club Rd. Ext. phone 7620. Fine furniture, china, etc. **d15**

YORK. Mrs. Willis P. Bower, 120 East King Street, Phone 33168. Antique decorative pieces, china, glass, copper, brass, furniture, painted tin, etc. **mh15**

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JACKSON. Day's Antiques, 5 ml. So. Jackson-Bolivar Hwy. 18 off 46. Choice antiques. **f15**

MALESUS. Day's Antiques, 5 ml. S. of Jackson on Jackson-Bolivar Hwy No. 18. General line. Dealers welcome. **f15**

MEMPHIS. Wilkinson's Antiques, 2037 Union Ave. Choice American & Continental antiques. Rare fan collection. **f51**

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COLONIAL CASTLETON CORNERS. Bomoseen P. O., Route U. S. Vt. 4, Red House Treasure Shop. One of the States best. Prices reasonable and stock large. Write wants. Open year around. **my15**

ST. JOHNSBURY. Stevens Antique Shop, 87 Eastern Ave. Large collection china, glass, furn., jewelry. **mh15**

VIRGINIA

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SEATTLE. Barker Antique Shop, 6518 Fourth Ave., So., Hwy. 99. Distinctive antiques, glass, china, silver. **j15**

SEATTLE. Charnley's Little Antique Shop, 709 Broadway North. Authentic antiques. Glass, china, furn., silver, copper & brass. **s15**

SEATTLE. Grandmother's Cupboard, 17508 Aurora. Glass, china, lamps, pictures, furniture, etc. Prices reasonable. You are always welcome. **mh15**

SEATTLE. Peg McClary, 2705 First Ave. Seattle's Early American Shop, "Specializing in Primitives." **au15**

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SEATTLE. Sallie's Antique Shop. The Friendly Shop. Old things, interesting, useful & decorative, 2323 First Ave. **mh15**

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WESTON. Antique Shop, Camden Hotel. **f15**

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FRANKSVILLE. Countryside Shop, Farmhouse Antiques, 65 ml. N. of Chicago, U. S. 41, (Skokie) & Junction K. **n15**

MILWAUKEE. Green Coach Antiques, 931 N. Jackson St. Gen. line. Member Wis. Antique Dealer's Assoc. **ja25**

OSHKOSH. Elizabeth Bulrich, 1808 Oregon St. Hwy. 45 & 28. China, glass, bisque, lamps, etc. **my15**

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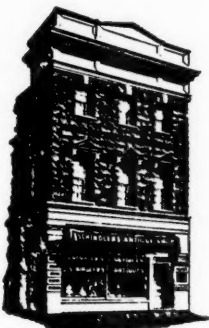
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2. Brass button marked C. S. A. (Confederate States of America), coat size. 1.50
3. Silver bracelet made from antique coins, 2 1/2" size. Very unusual. 12.00
4. Confederate flag, 12x18", with stars & bars. .50
5. English Sheffield rice or basting spoons, over 100 years old, 12 1/2" length. 7.00
6. Antique apothecary jars, with Latin inscriptions, circa 1830, 8 1/2" to 12". Each \$3.00 to 25.00
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13. 50 Different Commemorative stamps, U. S. 1832. 2.50
14. 10 Antique copper coins, over 100 years old. 2.00
15. 4 Different Confederate and State bills. 1.00
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17. Georgian solid silver antique soup ladle, London, 1782, by Geo. Smith and one by J. Powers, Dublin, Ireland, 1789, 13 1/2". 25.00
18. Bisque doll, named Deborah, blonde curl hair with ear-rings, in real antique dress, made by Clear, especially beautiful, hgt. 15". 25.00
19. Antique Apostle spoons, 5", solid silver, of St. Peter, St. James, St. Matthew, and St. John. Each \$7.50, 8" size up to each. 20.00
20. Audubon turkey print, brilliant colors, 19x32", published by the Audubon Society. 3.00
21. Lowestoft deep plates, 11" diameter, 2" high, perfect condition, over 100 years old, rose and blue decorated. 20.00
22. Original Godey prints, 1849 to 1870, brilliant colors. Each. 1.00
23. Blue Bristol vases, supported by hand, 11 1/2" high, circa 1840. 12.00
24. English plated tea and coffee set with kettles and waste bowl, 4 ball feet. Sugar, creamer and waste are gold lined. Price complete, including tax, is. 28.00
25. Civil War envelope with Confederate stamp. 1.00
26. Pes. of Continental currency, dated 1776-1778. Each. 2.00
27. Collection of 12 brass buttons, military and other professions, including one marked C. S. A. (Confederate States of America), all gold. 3.50
28. Pair of antique gold decorated Baccarat candlesticks with hurricane shades, made about 1860, 24" high, with prisms, perfect condition. 125.00
29. Old whale-oil lantern, double wick, hoop handle, overall 15 1/2". 5.00
30. Antique iron bootjack, cricket designs, length 10 1/2". 5.00
31. Set of old Chinese bronze bowls, each with a different figure of one of the 8 Immortals standing at center, diameter 3". Each. 20.00
32. South Carolina Dispensary flask, with Palmetto tree in relief. Now increasingly scarce. 5.00
33. Uncut block of 4 different denominations of South Carolina Revolutionary currency, decorated with quaint vignettes. Includes one of the Battle of Fort Mifflin. Very rare. 20.00
34. Antique oval brooch, lava, set in narrow gold band. Woman's bust, 3/4" facing beider, very high relief. 11 1/4". 25.00
35. Antique oblong brooch, coral, medium relief. Flat gold band with gold wire inner edge. 10.00
36. Particularly beautiful antique oval brooch, inlaid clematis flowers in delicate colored marble against dark background. Flat gold band with gold wire. 35.00
37. Large silver filigree brooch, five-petal flower design. Mottled green stone at center. Overall diameter 3 1/2". 12.50
38. Several very fine antique Victorian ladies and gentlemen, original condition. Each \$100.00 to 150.00
39. Blue Staffordshire historical plates, old, Wharton house, Betsy Ross house, many others, ea. 5.00
40. Toddy ladle. Silver with ebony handle. Hallmark for London, 1788. Length 13 1/4". 25.00
41. Silver carving knife rest. No maker's mark. Length 2 1/4". 5.00
42. Bill of sale for a Negro slave. Written \$5.00, printed. 10.00
43. Brass Confederate belt buckle, 2x2 1/2", mkd. C. S. A. (Confederate States of America). 10.00
44. Pair of antique duelling pistols in wooden case, made by William Parker of London in 1830, with all the accessories. 125.00
45. Rose Medallion antique plate, 8" diameter. 5.00
46. Rose Medallion demi-tasse cup & saucer. 5.00
47. Antique miniature lamp, "Gone with the Wind" type, blue Bristol, 4" high. 12.00
48. Set of King's pattern knives (6 pieces) made by Gorham. Each. 2.00
49. Lacy Dresden dessert plate with colorful roses and flowers, 6" in diameter. 6.00
50. Collection of sterling silver souvenir spoons. Each. 1.25
51. Antique Mexican double-mouthed bottle with handle, buff pottery. Height 6 1/2". 5.00
52. Antique Mexican red pottery bowl, figures and inscription on inside "En tus labios hermosa depositar un beso," etc. Small chip (old) on inner rim. Diameter 6 1/2", height 3 1/2". 15.00
53. Antique miniature bronze Goddess of Mercy with flower basket. Circa 1750. Height 2 1/4". 10.00
54. Antique sword guards (tsuba), periods circa 1500-1750. Each. 7.50
55. Fine pair black vitreous door knobs, turned brass bases. Pair. 5.00
56. Ditto in polyhedron-shaped crystal, turned brass bases. Pair. 10.00
57. Fine antique American iron lock, brass eagle seal, brass pear knobs and brass-edged keeper, in perfect working order, with key and brass escutcheon. Circa 1820. Left-handed. Size 6 by 10". A splendid item. 50.00
58. Antique silver Russian belt, for ceremonial dress. Consists of 15 engraved plaques and elaborate engraved buckle with old hallmarks. Unique. 150.00
59. Ivory items, several suitable for carving or engraving, as follows: 2 whale teeth, 6" long, ea. \$5.00; walrus tusk, 21" \$15.00; ditto, 13" \$8.00; female ditto, 6 1/2" \$5.00; walrus tooth, 4 1/2" \$5.00; sea cow tooth, ivory at end, 3 1/2" \$3.00; sea-lion tooth, partly ivory, 6". 3.00
60. Necklace crystal beads, 7 1/2". 6.00
61. Antique silver-gilt engraved bracelet, belt buckle design, width 1 1/2". 35.00
62. Handsome rosary, uncut garnets with silver filigree ball spacers. Sll. Madonna terminal. 35.00
63. Paperweight, gilded brass bear on marble base. Resembles California state bear. Overall length 4 1/2". 25.00
64. Fine antique bracelet turned from a single piece of amber. Diameter 3". 5.00
65. Medieval parchment music sheet, suitable for framing. Sizes 12x13" to 22x32". Illuminated opening letter. Each \$10.00 to 20.00
66. Collection 99 antique colored bird prints (American), 6 1/4"x9 1/4". Lot. 25.00
67. Antique "stitch-ripper," pearl handled, cut and polished steel. Length 3". 3.00
68. 5 Early American solid silver tablespoons, marked respectively with makers' names: G. & H. (two O); L. A. Pond; Wolcott & Gelston; J. R. Handerson. Each. 5.00
69. Ancient Turkish sword ("yataghan") superb worked-silver hilt studded with coral. Blade inlaid with silver Arabic inscription. 35.00
70. Panel Thistle flat glass bowl. Diam. 9 1/2". 5.00
71. Antique mirror, mahogany veneer frame, excellent condition, 14 1/2"x18 1/2". 6.50
72. Quaint antique wrought iron fish trident head, Length 21". 5.00
73. End of the Day glass vase, background preponderant pink, fluted mouth. Height 3". 10.00
74. Early American silver tablespoon, bright-cut. Good maker's mark, HUTTON (Albany, 1767-1855). 10.00
75. Sterling silver sugar scoop. Length 3". 5.00
76. Empire ware cream-colored square souvenir dish, souvenir coronation Edward VIII (Duke of Windsor). Center portrait of king, flags and royal supporters in bright colors. 5" square. 5.00
77. Tape measure in metal case with colored portrait of Edward VII in coronation robe. Return spring. 5.00
78. Souvenir bright-colored celluloid lapel button, portraits of Edward VII and Alexandra. Diameter 1 1/4". 2.00
79. Handsome solid bronze Caryatid, circa 1840, fine for wiring as lamp. Height 10". 10.00
80. Set of 4 painted silk pictures, Chinese Ming period, mounted on panels with black lacquer frames. Overall size 17x30". Each. 10.00
81. Bronzed white metal figure of uniformed Scottish Highlander, excellent for lamp. Tip of gun and of sword lacking (unimportant). Height 13 1/2". 10.00
82. Interesting black ware pitcher, old Mexican, smart-looking for flowers. Height 8". 5.00
83. 18th Century Scottish ram's-horn snuff-mull, silver mounted, with silvered penny of George II. 10.00
84. Very beautiful 18th century Chinese jardiniere, rich blue birds, flowers, etc. against white background. Height 9 1/2". 35.00
85. Early 19th century cream-colored wall plaque, classical scene, mother, child and dog. Made in Australia by convicts prior to 1819. Diameter 7". 10.00
86. Turned bone fan handle. New England, 18th century (?). Length 5 1/2". 5.00
87. Charming colored lithographs, pair of Beagles, by A. Pope Jr., 1880. Excellent for dog lovers. Size 10 by 14". In oak frame of the period. 10.00
88. Old red leather bound album, 20 fine Scottish photographs. (Sterling Castle, Abbotsford, Loch Lomond, etc.). 5.00
89. Ancient Manchu engraved wooden block for printing prayers. Characters on both sides. Sizes 3 1/2"x15". 10.00
90. 2 Antique New England school slates, wood on frames. One bears notations of 1794, 1813 and 1814. Each. 5.00
91. 18th Century wooden mortar & pestle. Ht. of mortar 6 1/2". Ace cracks. 7.50
92. Charming early Victorian brass hand door knocker. Length 5". 35.00
93. Old cream-colored Majolica pitcher, primroses in pink with green leaves decoration. Height 8". 8.00
94. Antique iron desk paperweight, handle a hand issuing from foliated base. Oblong flat weight. Size 2 1/2"x3 1/2". 5.00
95. Beautiful Persian ware figure standing, Guardian Angel with child. Extreme tip of wings missing, but not noticeable. Height 9 1/2". 15.00
96. Pair opera glasses, good working order. W. Ecker, Lucerne, Switzerland. 10.00
97. Old gilded iron ox doorstop. Amusing. Height 4" and length 5 1/2". 5.00
98. Silver mounted horn powder flask with chain. No cover. 10.00
99. 18th Century gilded bronze seated figure of a Tibetan bud in attitude of benediction. Height 4 1/2". 35.00
100. Beautiful early American silver toddy ladle, with short ebony handle. No maker's mark. A scarce item. 15.00
101. Old tin chamber candlestick, saucer and ring handle attached. 5.00
102. Framed silhouette of Abraham Motte, of Charleston, circa 1800. 10.00
103. Fine small antique telescope in good working order. Maximum length 5". 5.00
104. Lovely old colored fruit and flower prints, 1857 and 1859. Size 6x9". Each. 2.00

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WATCHES, SOLID GOLD for my personal collection.—Ira Nelson, 80 Battery-march St., Boston, Mass. mhl2698

DAGUERREOTYPES WANTED.—Mac-kay, 2083 16th Avenue, San Francisco, California. n12675

WANTED: Sewing birds. Please give good description. Drawing if possible.—Mabel Whiteley, Warrington Apts., Baltimore 18, Maryland. ap6084

OLD SHOES, boots, sandals, footwear, all nations. Give age, history, photo or sketch. Describe fully.—B. Cooke, 37 Lakewood Drive, Glencoe, Ill. f128041

BATTERSEA ENAMEL boxes, other Enamels.—Ira Nelson, 80 Battery-march St., Boston, Mass. mhl2867

CANES. Must be unusual in design, material or history. Send photo or sketch. Describe fully.—B. W. Cooke, 37 Lakewood Drive, Glencoe, Ill. f122741

COLLECTOR WANTS: Early Pewter of all kinds, primitive paintings.—Oliver Deming, Westfield, Mass. j66614

MEISSNER FIGURES.—Grace Young Bellevue, Iowa. au12483

WANTED: Plain gold leaf frames in good condition, large sizes preferred.—G. R. Latham, 32 Jericho Turnpike, Mineola, New York. j6806

WANTED: Whaling items, old log books and books on whaling; any other items pertaining in whaling.—Dr. E. Lee Dorsett, 227 S. Maple Ave., Webster Groves 19, Missouri. f6698

COLLECTOR WANTS old pewter mugs, beakers, tankards, etc. Description and price.—Box 363, Ramsey, New Jersey. f483

CURRIER & IVES lithographs. Especially Winter, Sailing Ships, Railroads, Hunting, Fishing and Farm scenes. All correspondence answered. Offer made. For \$1 we will send you a catalog of eighteen hundred prints wanted and the price paid for each.—A. R. Davison, East Aurora, New York. ap68041

Barbershop Shaving Mugs: Collector will pay liberal price for occupational and sporting designs. Offers submitted will receive prompt remittance or reply.—L. W. Evans, Box 412, Lenexa, Kansas. f3426

WANTED: Named Ships or admirals on anything, steins showing golfers, anything early autos; letter seals; silver deposit perfume bottles.—J. Estes, 175 E. 93rd St., N. Y. C. f3844

WANTED: Paisley shawls in good condition for resale.—Ruth Maddox, 320 N. La Salle St., Chicago 10, Ill. f3272

BRASS OR COPPER kettles, buckets, other pieces. Describe and price.—Palms Antique Shop, Hanford, Calif. f3002

WANTED: Daguerreotypes, scenes, personalities.—Box W. J. B., c/o HOBBIERS. f8613

Iron wall match holders: Send tracing, details, price.—Leigh Snyder, 60 West Upsal St., Philadelphia 19, Pa. mh3272

WANTED: Parts for Venetian mirror, especially leaves & roses.—Sadie Thoresen, Bluff Ave., Grays Lake, Ill. ap3652

CHAFING DISH, with lobster or rabbit legs; brass swastika shaped revolving book rack, 8" to 12" high; Burl wood bowl, 18" or over in diameter. Describe fully.—R. C. Bensen, 814 E. 29th St., Kansas City, Mo. f1692

CASH FOR ANTIQUES. Must be good and perfect and priced for resale. Answer will require stamped, self-addressed envelope.—E. O. Hodge, Ashtabula, Ohio. j6867

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NETSUKES of Superb quality only for the serious collector.—T. M. Pentz, The Lazarette Studios, New Milford, Conn. my122511

LARGE STOCK early American, Pa. Dutch, Empire, Victorian, and marble top furniture; pattern glass, china, ironstone china; china hanging and parlor lamps; frames, mirrors, clocks; other misc. items. Free lists or photos.—Feenman's Antique Shop, Jonestown, Pa. 1/2 mile S. of U. S. Route 22. f60441

ATTENTION DEALERS: Large stock of Victorian, Empire, and early American furniture at popular prices. Lists sent on request.—Richmonds, 1380 Washington Ave., Holliston, Mass. Formerly of Springfield, Mass. au122971

A \$1 BILL will buy book listing 1,202 Currier & Ives prints and their present day value.—Earl Romey, 209 Jersey, Bluffton, Ind. au122741

FOR SALE: Music boxes, \$200 to \$1000. Grandfather clocks, \$250. Gentleman's chair, walnut, refinished, \$100. Small and large chests of drawers, \$50 up. Gate leg table, walnut, refinished, \$150. Brass kettles, \$10 to \$30.—Burney Peebles, Rt. 1, Warsaw, Ind. f1023

HISTORICAL, Pre-Revolutionary industrialized Mills Settlement, antiques now offered for sale. Historical Sketch. Stamp, please.—Glatfelter's Antiques, Middlesex, R. 1, Carlisle, Pa. f1051

DAISY & BUTTON clear glass canoe, egg cup, tumbler, two jelly glasses, glass canes, candy stripe, glass balls, sulphide animals inside. Warming pan, pot lids, bridle ornaments.—Mrs. Robert Campbell, 65 Chestnut Lane, New Rochelle, N. Y. f1272

ENGLISH AND AMERICAN marked pewter, one of the largest collections in the East. Please send stamp for price list. Satisfaction guaranteed. Write wants.—W. H. Perry, Lynnfield Center, Massachusetts. ap3084

JOHN ROGERS GROUPS, collection of twenty different groups for sale.—J. K. Johnson, Hurley, N. Y. ja12967

MRS. JOHN S. SHANNON, Lake Tomahawk, Wis.—Regina music box, mahogany case, 16 fifteen and one half inch discs. Also collection of Panelled Thistle. f1002

WALNUT LOUNGE or daybed, with pad and cover, for your sun or living room, \$35. Another, different, \$27.50. Jumbo lid, chip, \$2.50. Other things. Write, Morsen on Charrette, Warrenton, Missouri. f1042

FOR SALE: Sextant in case. Made by James Onmay, & Son, London, Eng. Perfect condition, \$40.—Box 27, Rockport, Mass. f1061

FOR SALE: SHAWL Collectors please note: Rare and unusual. Very heavy black Chinese embroidered Chinese shawl, 56" square plus a 14" fringe. Never worn. Photograph on request.—Mrs. R. H. Recena, Rockport, Mass. f1462

FOR SALE: Lowestoft helmet pitcher, grayish white with black. Proof, \$35. Lowestoft teapot stand, \$30.—Box 27, Rockport, Mass. f1261

CLEARANCE SALE: Too many items to list; collected over forty years. Glass, china, paintings, primitives and prints, silver, bronze, copper, brass, cast iron items; dolls, banks, clocks, furniture. No lists. Be specific. Write now. Prompt reply. Prices reasonable.—Badger Antiques, 1460 Church St., Wauwatosa 13, Wisconsin. f1063

EARLY EMPIRE COUCH, 100" long, circa 1810, pictured Nuttings Furniture Treasury Plate 1714; red velvet covered, hair filler; fine condition, \$250, erected.—Glady's Martin, 11 Dooley St., Brooklyn, 35, N. Y. f2894

PATTERN GLASS, china, dolls, furniture, prints, brass, copper, banks.—Sarah Unangst, 503 Prospect St., Lancaster, Penna. my124201

ENGLISH AND AMERICAN marked pewter, one of the largest collections in the East. Please send stamp for price list. Satisfaction guaranteed. Write wants.—W. H. Perry, Lynnfield Center, Massachusetts. mh3024

WEATHER VANES: Horses, cows, pigs, each \$6.—Guy Saulsbury, Spicer, Minn. f188

LAMPS: Old store hanging lamps with 14" white shades, brass oil founts, ea. \$11.75. Hanging lamp, 14" flowered shade, brass oil fount, prisms, \$19.50. Brass Rochester, burnished, \$5. Lg. double railroad coach lamp, \$39.50. Iron base brass connection, milk glass-stem, pattern fount, ea. \$6.—Guy Saulsbury, Spicer, Minn. f1483

HEARSE LAMPS: 36" pair, fine cond., \$150.—Guy Saulsbury, Spicer, Minn. f108

BALL SHADE LAMPS. List free.—Guy Saulsbury, Spicer, Minn. f127

OLD GLASSWARE: Large stock. Write exact item wanted, enclosing stamp. No lists. Opalescent Sandwich tiebacks. Goblets: Frosted Roman Key, Princess Feather, rare lotus. Celeries: Picket, stippled star, stippled Ivy, Lion, Moon Star. Butter dishes: Jumbo, Sawtooth, Baltimore Pear, Milk Cosmos. Covered Compotes: Lion, Jacobs Ladder, Dakota, Eyewinker; Mercury candlesticks, wine; Pewter caster, 5 bottles Lamps: Rayo, GWTW, hall hanging, student; Milk dresser sets; Steeple clock; mustache c/s; blank demitasses for painting. Vaseline D&B; Platter, slippers, hats, butterpats.—Mrs. Smith, Highland Ave., North Wales, Penna. f1466

STEREOSCOPES, 62 cards, fine shape, \$5. Scrap book, red & gold embossed lids, 265 pictures, mended, \$4. Another, paper backs, old dress models, \$2.50. Postage extra.—Morton, 414 E. Main Greenville, Ohio. f1842

COPPER: Set 3 covered cooking pans from England, \$37.50. Old Swedish teakettle, \$12.50.—Guy Saulsbury, Spicer, Minn. f1631

FURNITURE: Ice cream chairs, ea. \$3.50. Oak 5-shelf china closet, \$37.50.—Guy Saulsbury, Spicer, Minn. f1821

WOOD: Coffee grinders, each \$3.50. 8-drawer spice cabinet, \$12.50. Spinning wheel, \$18.50. Captains chairs, ea. \$12.50.—Guy Saulsbury, Spicer, Minn. f1861

Gorgeous pr. cherry banquet tables, roped legs, \$385. U. S. stamp collection, write. Red, white & blue overlay Thumbprint barber bottles, each \$14. Set \$41. Lovely blue hobnail bowl, 7 1/2 x 4 1/2", \$13. 10 Austrian oyster plates, ea. \$2.25. Chocolate set, 6 c/s, \$12.50. Blue 10" Thousand Eye sq. plate, \$10.75. Pair 13" Bristol vases, lovely blue & gold dec., \$40. Green opal. Coinspot pitcher, 11", \$18.50. 5 fruit plates, 7", each \$4.—Lamb's Antiques, 327 Main, Hamilton Ohio. f1029

Helen Joyce, 17 No. Ferry St., Schenectady, N. Y.—Pr. early Sheffield candlesticks, telescope type; ht. 10 1/4" when extended, 8" when closed. Simple except for 4 circles of interestingly placed gadroons, \$35. Collection of early tongs including Hester Bateman. Coin sugar shell \$4. Sterling after dinner coffee set & tray, \$125. f1035

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A FEW LEFT-HANDED moustache cups. Selling to collectors only. M. Foster, 30 Gordon Place, Middletown, Connecticut. my6445

COLLECTOR'S AGENT constantly attending auctions of antique household goods on Pennsylvania Dutch farms. State articles wanted; price willing to pay—Bveilyn Benson, Rohrerstown, Lancaster County, Penna. f2614

Primitive and decorative antiques. —Marie Brooder, 328 Sheffield, Flint, Mich. f1021

FOR SALE: Hartley Lees V. P. 42 yellow 8" footed bowl, \$8. 6 blue footed saucers, \$3.50 each. Milk glass 9" cake stand, Canterbury bells, \$12.50. Old pressed glass, 5 1/2" clear bell, \$6. Round about Queen Anne chair, \$20. 7 lbs. graduated crystal chandelier beads, hoops, frame, all \$8. —Tri State Antiques, 2843 Winchester, Ashland, Ky. f1424

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Metropolitan Receives Outstanding Porcelain and Pottery Legacy

One of the world's most important private collections of European porcelain and pottery has been presented in its entirety to The Metropolitan Museum of Art by R. Thornton Wilson of New York. More than 400 masterpieces of ceramics are included in the gift.

Outstanding for its extent and variety of styles, the collection includes distinguished examples of French, German, Austrian, English, Dutch, and Italian origin, as well as others from Russian, Danish, and Swiss factories. While they range in date from the 15th to the early 19th century, most are 18th century. More than 250 pieces have been given to the Museum at this time by Mr. Wilson, while the others came as gifts at various times beginning in 1936. The collection as a whole is valued at approximately a half million dollars.

Most of the porcelains were presented by Mr. Wilson in memory of his wife, Florence Ellsworth Wilson, who died in 1943. Others were given in memory of Mr. Wilson's mother, Caroline Astor Wilson (Mrs. M. Orme Wilson), a daughter of the late Mrs. William Astor and a sister of the late Colonel John Jacob Astor.

Mr. Wilson made his collection over a period of some fifteen years, bearing in mind from the outset the particular needs of the Metropolitan Museum. As early as 1936 Mr. Wilson wrote that he planned to leave his collection to the Museum because "as an old and very loyal New Yorker, I like to think that my hobby will eventually be a source of pleasure and interest to my fellow townsmen." Having intimately acquainted himself with such European porcelain and pottery as then comprised the Metropolitan's collection, Mr. Wilson acquired only important examples needed to round it out. His gift makes the Museum's collection one of the most representative to be found in any public institution in this country or abroad.

"It is an interesting commentary on post-war conditions in Europe that it was possible for Mr. Wilson to assemble his entire collection in New York City," said Francis Henry Taylor, Director of the Museum, in announcing the gift. "Rarely, if ever, before has a collection of European ceramics of such high quality been purchased entirely within the confines of the United States. And it would indeed be difficult to duplicate the collection in any European capital."

Mr. Taylor added that "through this gift, R. Thornton Wilson follows the tradition established by J. Pierpont Morgan, Jules S. Bache, Mrs. H. O. Havermeyer, Mr. and Mrs. Edward S. Harkness, Benjamin Altman, Catherine D. Wentworth, and other

private collectors whose generous benefactions have made possible the phenomenal growth of the Museum's collections during the past eighty years."

French and German pieces of exceptional rarity and quality in the Wilson gift include a set of three Sevres vases made between 1757 and 1763 and presented in 1784 by Louis XVI to Prince Henry of Prussia, brother of Frederick the Great.

Another piece with royal associations is a Vincennes tureen made about 1750-53 which was once in the collection of the Russian Empress Catherine the Great. Still another is a powder horn made at Vincennes and given in 1753 to Marie Joséphe, daughter of Frederick Augustus, Elector of Saxony, when she was married to the French dauphin, son of Louis XV.

Mr. Wilson's gift also includes a candlestick and two fruit dishes which bear the arms of Count Bruhl who was director of the Meissen factory from 1733 to 1756. Many elaborate banquet services were made at this great Saxon factory, which was established about 1710 near Dresden, particularly while Count Bruhl was director. One of these, known as the "Swan" service, was made for the director himself and the three pieces are from his service.

A beautifully decorated snuffbox bears on its lid a bust portrait of Duke Charles I of Brunswick and around its sides spirited hunting scenes. It was made in about 1760 at the Fürstenberg porcelain factory, of which the Duke was a patron.

Fifty pieces of French faience are a particularly welcome part of the Wilson collection since they admirably supplement the collection given in 1917 by J. P. Morgan. The new additions demonstrate the charm of Marseilles, Sceaux, Niderviller and other faience which is relatively unpretentious as compared to the magnificence of Vincennes and Sévres porcelain of the same epoch. A large pair of Marseilles potporri vases with flower decorations are outstanding in the Wilson group.

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Heavy Panelled Grape water pitcher	10.00
Purple Crosses butter dish	12.50
Cranberry, gold encrusted 12" base	10.00
Buxton & Daisy, clear shoe, dated 1890	4.00
Set of 8 Panelled Sunflower goblets \$18.00; covered water pitcher to match \$6.00; covered bowl to match	5.00
Clear open 6 1/2" across top compote, oval, Barberry	5.00
End of Day, rose to red, gold flecked, white inside vase, 8" tall	10.00

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Glass And China

SOLVED:

The Mystery of the Lincoln Portraits on Glass

By ROBERT S. BARTON

Publicity is a mighty power! When the FBI displays a robber's photograph in every bank and postoffice, someone is pretty likely to offer a helpful tip. And, by the same token, anyone who presents a problem to the readers of HOBBIES is pretty likely to get an answer. This author

has received many letters resulting from an article which appeared in the October, 1950, issue, concerning Lincoln portraits on glass and asking for information as to the artist, his time and his work.

The mystery is now solved, as will presently be told; and, in fact, there

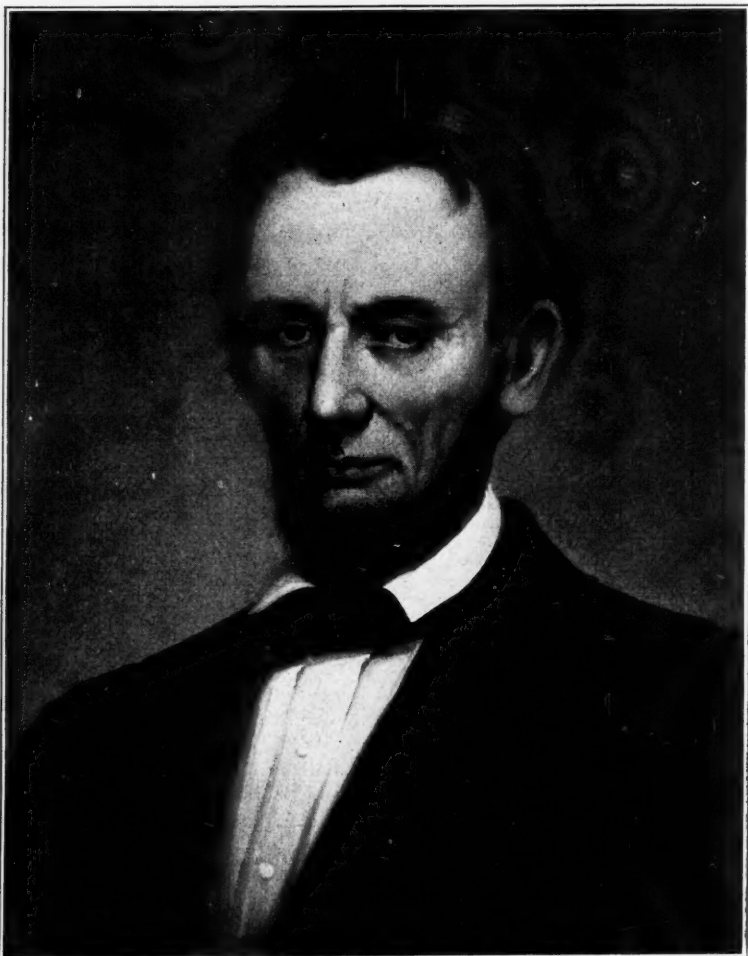
need never have been any mystery about it, if this author and his associate in the search, Richard F. Lufkin, of Boston, had been better informed on American art and artists. There are authorities in that field who know all about our "mysterious" artist and have written comprehensively about his life and work. But this we have only recently found out. Meanwhile we have had the fun of diligently investigating false leads and looking in all the wrong places.

Anyway, the October article brought some very interesting letters, all of them welcome and much appreciated. Here is the substance of some of them:

A friend in Worcester, Mass., wrote that he has a Lincoln portrait on glass much similar to the one shown as No. 4 in the October article; and another friend, in Tennessee, has one that is similar to No. 5; but neither of these men had any information as to the origin of his picture. A lawyer in Cincinnati wrote that he has a small Lincoln-on-glass, about 8x10½ inches, and formerly owned another like it. (We have never seen any so small.)

Mr. Fred Rouleau, who has been a Lincoln enthusiast for many years, wrote that a Lincoln portrait similar to No. 2 is owned by one of his neighbors in Kennebunk, Maine; and further, that he remembers seeing one in Ashland, N. H., and still another in a second-hand store in Portland. Furthermore, he recalls reading in HOBBIES, some time ago, the advertisement of a dealer, in eastern Maine, offering a "Lincoln portrait on glass by Pryor." (Here was a valuable clue; but his letter came after the search was ended, thanks to a clue from another source).

Two others, in the collection of letters, were of particular interest. Mrs. M. H. Doane, of Swampscott, Mass., wrote describing the Lincoln portrait which had been an heirloom in her husband's family and was believed to have been purchased, at some time, by a sailor, on the Atlantic Avenue waterfront, in Boston. Mr. and Mrs. Doane very kindly provided the photograph of their Lincoln which is reproduced here. It is especially interesting because in it Lincoln faces to the right (and we know of only one other with a similar pose). Even the mole which was on Mr. Lincoln's right cheek, and which is correctly shown in all the left-facing portraits, here appears on the left cheek. As a friend of the Doanes suggested, it almost seems that some



Portraits on glass of Lincoln facing right are not often found. This one is owned by Mr. and Mrs. M. H. Doane.

artist may have laid a sheet of glass over a left-facing portrait and then done his painting, thereby producing a right-facing Lincoln. (As we shall see, the creator of all these mysterious portraits was an efficient time-reckoner, and the theory just offered could, indeed, explain exactly what he did do).

Finally (although hers was one of the early letters received) Mrs. Buell Alvord, of Poughkeepsie, N. Y. wrote to tell of three portraits on glass which she owns, a Lincoln and also George and Martha Washington. It was her letter which headed the investigation toward its successful conclusion. The needed clue was in this portion of her letter:

"The two Washingtons were originally bought in Boston. On the back of both, in pencil, is written: 'Paid—Price \$6.00. By William M. Prior, 47 Newton St., E. Boston.' Whether he was the artist or the purchaser, perhaps this will provide a thread to work on.

"Between the glass and the back-board, which was dangerously loose, on the George Washington painting, I found five \$2.00 banknotes and three \$5.00 banknotes of the Somerset & Worcester Savings Bank, dated November 1, 1862. Whether they were put there by the artist or a former owner, your guess is as good as mine."

The search was over! Mr. Lufkin immediately found that William Matthew Prior (1806-1873) was a traveling painter of portraits, living in East Boston, and was thus listed in the Boston directories from 1846 through 1872. Continuing his investigation, he found that two well-known authorities on New England arts and antiques, Grace Adams Lyman, and Nina Fletcher Little, had written articles which reported with their customary thoroughness on Prior and his work.

Thus, William Matthew Prior is established as the artist who painted the mysterious Lincoln portraits on glass, and every such painting we have seen appears to have been his work, beyond any doubt. There may have been other artists of similar talent, but if so we have not heard of them. Prior seems to have been alone in his field of work, at least so far as New England was concerned.

Prior was an extraordinary person, and any biographical sketch which did justice to his busy life, his enormous productivity, and his varied activities and interests, would be too long for the space available here. However, some of the main events in his life story can be given in a brief chronology:

He was born May 16, 1806, at Bath, Maine, the second son of Matthew, a ship-master, lost at sea in 1816. There is no record that the boy ever received any artistic training, but there exists a portrait, on a white pine panel, done by him in 1824, when he was 18 years old. Three years later his advertisements began to appear in *Maine Inquirer*. A sample quoted by Mrs. Little

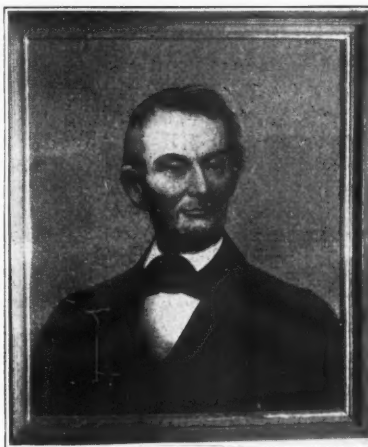
reads: "Ornamental Painting. Old tea trays, waiters re-japanned and ornamented in a very tasty style. Bronzing, oil gilding, and varnishing, by Wm. Prior, Bath, No. 1 Middle Street."

He married Rosamond Clark Hamblen, on April 28, 1828, and thereby acquired four brothers-in-law, of whom one died, and three were painters. The Hamblens and Priors lived together in Portland, and together they moved to East Boston some time early in 1840; and at various addresses in East Boston, Prior lived until his death in 1873. His wife died in 1849, a year after the birth of their eighth child, and about a year later Prior married Hannah Frances Walworth, of Andover, Mass.

About the time the Prior and Hamblen group was preparing to leave Maine for East Boston, Prior and at least one of his brothers-in-law, Joseph G. Hamblen, became followers of William Miller, the evangelical prophet who predicted that the Second Coming of Christ, and the end of the world, would occur some time between March 21, 1843 and the same date in 1844. Those dates came and went, and the world did not come to an end; but Prior apparently continued his allegiance to Miller, for in 1862 he published a book, "The King's Vesture; Evidence from Scripture and History applied to William Miller, the Cronologist of 1843"; and a similar book, "The Emphyrean Canopy", followed in 1868.

Of Prior's several East Boston addresses, the important one is 36 Trenton Street, where he built a house, of which the third story was identified as "The Painting Garret." These words, and the address, appear on the back of many of Prior's paintings. The "Garret" was a busy beehive of painters and painting, beyond any doubt. By 1850 there were at least six members of the growing Hamblen clan engaged in painting, and as for Prior, he was turning out work at a rate and in a manner almost unbelievable today.

At "The Painting Garret" he executed portraits on canvas in record time, for which he charged such sums as \$3 or \$4, frame included! He also turned out some landscapes and fanciful scenes, and, as we know,



This portrait of Lincoln, painted on glass, is similar in pose and general expression to those most frequently seen. It is owned by Mrs. Buell Alvord.

he painted a great many portraits on glass, employing the technique he had learned in his early years for decorating clock doors and mirror panels. These were part of his stock in trade, awaiting buyers, and for his customers' choice he had a good selection of eminent subjects, including the two Washingtons, Lincoln, Grant, McClellan, Napoleon, the great theologian Theodore Parker, and others.

In addition to all this production at his home, Prior was frequently away on extended trips, traveling through New England with a supply of canvasses and living at the homes of clients while he painted portraits of members of the family. He made at least one such trip as far south as Maryland, for examples of his work exist bearing a Baltimore address and the date 1855.

Finally, as though his time were not already sufficiently accounted for, Prior prepared his canvasses, ground his own paints, and with the help of his sons, made many of his own frames.

(CONTINUED ON PAGE 87)



One of the bank notes found by Mrs. Buell Alvord in the back of her George Washington portrait painted on glass.

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COVERED BUTTERS: 1000 Eye, \$10; Deer & Pine Tree, \$12; yellow D. & B.-X, \$9; Beaded Grape, \$8; Panelled Grape, \$8; Windflower, \$7.
GOBLET: blue Medallion, \$8; amber 3-Panel, \$5. Amber Cathedral dish, \$3.50.
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MILK GLASS blue owl creamer, \$5.50.
CELESTES, HIGH STEM: Zipper, \$3; Tulip Var., \$3; Flat. Sawtooth & Pan, \$3.50; Late Loop, \$3. M.G. lattice edge plate, Lee V. 82, lower right, \$22. 8 1/4" One-O-One M.G. plate, \$7.
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- Baltimore Pear water pitcher \$10.00
Nice old valentines, ea. .50
6 Blue tumblers, enamel flowers, ea. \$2.00; 4 cranberry I.T.P., ea. \$3.50; floral dec., opal, I.T.P. 2.00
Lovely hanging lamp, polished & lacquered, delicate floral shade, pattern font 25.00
Moss Rose, early Haviland open sugar bowl 4.00
Very early cup plate, Ironstone, with copper lustre trim and dec. 4.50
Pr. screw ear-rings, red stone 2.50
Small Staffordshire cat, very early 4.50
Nice cut glass water pitcher 7.00
Cosmos butter dish base 6.00
Pr. gas shades, frilled top, beauties, clear to cranberry, etched, ea. 6.50
7 Individual salts, amber, blue and vaseline, couple have rough spots, all for 5.00
COLLECTOR'S DOLL, early Mexican, in original costume 7.00
Pr. small brass candlebrs, 5 candle holders on each, pr. 10.00

EVERYTHING OLD — STAMP, PLEASE

THE HOBBY HOUSE

1321 S. 5th Ave. Maywood, Ill.

- Amber Daisy & Button V compote, 8" \$13.50
Green glass bowl, beautifully enameled with 4 sauces 12.50
2 Limoges H. P. plates, scalloped edges; with large yellow roses, 1 with large pink roses, matching, each 4.50
6 Matching H. P. Limoges chocolate cups and saucers, dainty pink flowers, much gold. Very beautiful. 6 for 25.00

SIMEONE'S ANTIQUES

1835 W. Fourth St., Wilmington, Dela.

- 9x9x4" Eng. Meissen Onion pattern bowl \$19.50
10x11" X-Sword Onion pattern open hdl. bowl 35.00
5 Large Meissen & Star scroll top c/s 60.00
Fine china tea set, pale blue and rose 38.50
Pr. 9 1/4" 2 hdl. vases, multi-colored roses 25.00
7 1/4" H.P. globous Hapsburg vase, orchids 22.50
18" Chinese blue vase, all over gold 35.00
Pr. 18" Boh. decanters, Grape pattern 45.00
7x14 1/2" Boh. Deer & Pine vase 17.50
Pr. 10" Rose Med. vases 35.00
Large Carnation punch bowl and 10 cups 25.00
8 1/4" Rose Med. bowl, all star edge 9.50
Large C. G. Buzz Star punch bowl 25.00
4 C. G. 8" nappies \$10.00; 10 others 25.00
Pr. 10" M. G. Crucifix c. sticks \$12.00; 11 1/2" 15.00
2 C. G. wines \$3.00; 4 2 1/4", all perfect 10.00
13 Very fine C. G. tumblers, D. & B., heavy 60.00
11 Delay & Leaves cut tumblers 20.00
Large heavy C. G. butter dish 22.50
7" Cov. compote, sawtooth top, mid. base 25.00
8 C. G. goblets \$15.00; 6 tub shape salts 15.00
Very nice cran. I.T.P. dec. pickle jar and tongs on carrying stand with loop handle 35.00

THE COVERED WAGON

P. O. Box 270, Galesburg, Ill.

COLORED PATTERN GLASS

But'n Arches mug, ruby top, 1902, \$4; canary Lion's Leg sugar, base roughness, \$6.50; blue Medallion covered butter \$12.75; apple green 8 Repeat top glass holder, salt and pepper shakers, no tops, \$12.50; Ruby Thumbprint 5" open compote \$14; Ruby Thumbprint toothpick holder \$4.50.

CLEAR PATTERN GLASS

Frosted Actress saucers, edge roughness, 4 for \$12; 6 Egyptian saucers, 1 chipped, \$10.75; Esther 8" covered compote \$8.50; Prism 7" covered compote \$8.50 Prism 3 1/2" honey dishes, 6 for \$18.50; Prism open sugar \$4.75; Tulip covered pickle jar, 5 1/2" high, Lee 53, \$15; Steadman syrup pitcher, applied handle, \$9.

PATTERN GLASS LIDS

Square Cross Bar and Fine Cut 8"; Daisy and Button with Oval Medallion 7"; oval milk white McKee Duck 4 1/2" long; 2 oval milk white Hens 4 1/2" long; Drapery 5 1/2", Lee 121; Double Spear 5 1/2"; Pan and Diamond 5 1/2"; Hand 3 1/2"; Hand 5 1/2"; frill opalescent Hobnail 6"; opalescent Hobnail for frilled dish 5"; Imperial 4 1/2", Kamm 1 sq. King's Crown 5"; Marquisette 7"; Panelled Daisy 5 1/2"; Pointed Jewel 3 1/2" Kamm 4; Puffed Bands 5 1/2" Kamm 2; Sandwich Loop 7"; milk white Sawtooth 4 1/2"; late Sawtooth 7"; Stippled Grape and Festoon, clear leaf, acorn, 8"; Teardrop and Tassel 4 1/2"; Viking 5 1/2"; 2 Wheat and Barley 5 1/2"; Willow Oak 7 1/2".

BUTTER LIDS

Green Bead and Scroll; Crystal Wedding; plain Dakota; Diamond Waffle, Kamm 3; Feather; frosted Fostoria's Victoria, Kamm 5; Heavy Panelled Grape; canary opalescent Hobnail; F. White; Thistle; Peacock Feather; brown slag Swan and blue-brown slag Swan, Belknap 290a.

OPAQUE GLASS

Fluted flask, Belknap 243, \$32.00; Atterbury Hand and Fan tray, Belknap 193, \$30; 2 white Leaf Footed rose bowls, Millard 103, 6" \$5.50; and 4" \$4; white Water Lily water pitcher and 5 tumblers, 2 having edge chips, Millard 217, \$18.35; collection of custard Panelled Flower, Millard 12; pair of white apothecary bottles, original stoppers, "Ligatner", \$30.

TEA LEAF LUSTER

Rectangular 10" covered tureen \$9.50; square Meakin creamer \$10; square Meakin soap dish \$10.75; sauce boat \$5; 8 1/4" and 9" plates, each \$2.50; large wash bowl and pitcher \$12; other Tea Leaf.

THE SLEIGH BELL BARN

Mrs. Jeanne D. Munnis

- Essex, Mass.
1. Copper heart handled sauce pan, Russian, 11" diam., 12" handle \$14.00
2. G. W. W. lamp, globe shade, white, pale blue flowers, wired \$2.50
3. Pr. brass candlesticks, footed, 14" high, elaborate decoration, pr. 20.00
4. Imari sugar & creamer, red & gold, pr. 4.50
5. Double brass with stand, footed, 9 1/2" x 6", elaborate and lovely 25.00
6. French glass and brass clock, cylinder shade, 12" high, flowers, dial, mercury pendulum, outstanding, perfect time 75.00
7. Pine bureau, refinished, solid sides, muffin feet, crated 35.00

TRANSPORTATION EXTRA

WHAT ARE YOUR WANTS—COPPER, PEWEE, BRASS, ORIENTAL, PRESSED GL., FURNITURE

HARRY MacDONALD

Star Route,

Rotterdam Junction

NEW YORK

- BLOCK & FAN: 8" bowl, \$3; large crust, \$4.50; 10" cake plate, \$7.
DIAGONAL BAND & FAN: creamer, \$5; 6 1/4" footed saucers, ea. \$2; spooner, \$2.50; 6" plate, \$3.25; 4 7" plates, ea. \$3.75; 8" plate, \$4; celery, \$3.
CUPID & VENUS: creamer, \$6.50; milk pitcher, \$8; water, \$8; celery, \$6.
PAN, FORGET-ME-NOT: milk pitcher, \$8; 9 1/2" cake plate, \$6.50; 6 1/2" open compote, \$5.25; 7 1/2" open compote, \$4.50.
ONE-O-ONE: water pitcher, \$8.50; spooner, \$3; creamer, \$4.50.
CANADIAN: 2 8" covered compotes, ea. \$12.50; creamer, \$2; 2 goblets, ea. \$5; open relish, \$4.50.
BARBERRY, OVAL BERRY: celery, \$5.50; 7 1/2" open compote, low, \$3.
GARFIELD DRAPE: butter, \$6.50; water pitcher, \$6.50.
GRAPE FESTOON & SHIELD: 4 goblets, ea. \$3.25; butter, \$5.75.
LEAF & DAISY: water pitcher, \$8; 4" flat saucer, \$1.75; open sugar, \$2.75.
BEADED GRAPE MEDALLION: spooner, \$3; goblet, \$3.75.
LOOP & DART: spooner, \$2.50; open sugar, \$4.50; creamer, \$6.50; 2 goblets, ea. \$3.
goblets, ea. \$3.

CRAWFORD'S Potts Camp, Mississippi

Glass hand lamp, 8" high, beaded hearts on font and stem, \$3.50.
M.G. fruit bowl, 10 1/2" diam., peacock in center, flower edge, scalloped edge, plated silver ball, mark N in circle, \$3.50.
Old blue and gray butter crock, 6 1/2" diam., 4" high, "butter" with berries on base, chip on lid, no bail, \$2.50.
Hanging salt box to match, 4" deep, 5 1/2" diam., "salt" with berries, cover gone, \$1.50, nice for planters.
White Haviland, marked: ramekin with saucer, \$2; 5" sauce, \$1; individual dessert tray with demitasse, tray 8 1/2 x 6 1/2", unnoticeable age line center of tray, \$2; perfume bottle, 4 1/2" high, 2 small chips off flange at neck, original stopper, \$1.50.
Frosted circle open compote, 6 1/2" diam., 4 1/2" high, circle not frosted, \$1.75.
Beautiful copper tray, 7 1/2 x 12", 1 1/4" deep, handmade in Sweden, original tag, \$8.50.
Wanted: 7 1/2 or 8" cover Bleeding Heart compote; cover Fan sugar.

Guaranteed Old — Parcel Post Extra

MRS. R. C. MACK - Truro, Iowa

Moore Creamer.....\$ 5.00
Prissilla compote, 8".....8.50
D & B. Oval Medallion water pitcher.....10.00
Cut Log water pitcher.....8.00
8" German fruit plates, each.....1.00
6" Dresden flower plates, each.....1.25
Pannelled thistle relish.....3.00
6 Bone dishes, Meakin "Utopia".....6.00
Brown "Washington" Meakin veg. tureen and platter, final mended.....8.00
Tea set, "Irma", Z. S. & Co., Bavaria.....8.00

STAMPS PLEASE

HILLTOP FARM ANTIQUES

MILDRED E. LIBBEY

48 King Street, Groveland, Massachusetts
Telephone Haverhill 2-1344

Oval scal. edge Bavarian dresser tray, 9x11 1/2", pretty pink & blue floral.....\$ 5.50
S. Prussina, choc. pot, baroque handle & base, loveliest pink & blue decor. with gold filigree.....7.50
Gorgeous Amberina inv. th. pr. celery, fine color, mint,.....22.50
Brass hall hanging lamp, pink opal, ribbed shade.....15.00
Powder blue jasper clock, children & flower decor.....15.00
R. Vienna beehive 10 1/2" plate, pierced for hanging, deep wine red lots of gold, beautiful portrait center.....12.50
Wooden coffee mill with drawer, elab. iron top & handle.....6.50
8 1/2" 7" deep pink Staff. plates, some "Roselle" pattern, perfect cond., \$3 each, or all for.....22.50
Brown Staff. "Canova" cup plate.....3.50
Mulberry Staff. "Vincennes" cov. gravy tureen on raised center tray, with matching ladle, a rare find.....25.00
Powder blue jasper teapot, classic decoration leather bound Peterson's, 1859, 9 color plates.....10.00
Set of 4 six inch Haviland "Princess" plates, 1 flake.....5.00
Old stenciled doll's trunk, 8x10x12", with tray & round top, filled with doll's dresses & hats.....12.00
Aqua blue gas shade, 4" base, 6 pointed ruffled top.....6.50
Blue threaded glass hat.....4.00
Opalescent coinspot finger bowl.....4.50
1 1/2" apple green lamp.....7.50
Unusual nee-lepoint piece, 16x17 1/2", Mary Joseph and child Jesus, softly colorful ground of sky & palm trees.....8.50
Canary blown cruet opal. lily top, clear handle & matching stopper, unusually lovely in shape.....12.00
Blue Willow; Ridgeway 8 1/2" sq. cov. veg. tureen \$7.50; another same in darling smaller size \$7; set of 4 butter chips, marked England.....4.00
11" iron base lamp, beautiful pattern font, milk glass & brass stem, with painted flower decoration.....12.50
Rect. deep walnut 12x14" frame, gold liner, fine cond.....5.00
Oval 17x20" deep gold frame, elaborate dec. sign, fine cond.....10.00
Oval 12x15" walnut with gold liner shadow box, contains lovely wax flower arrangement.....7.50
Old tea c/s 4" pink lustre; 1 strawberry design, each.....7.50
Pr. oval 2 1/2 x 3" ruby glass salts in ornate ft. silver holders.....10.50

EXPRESS COLLECT — STAMP FOR REPLY, PLEASE — NO APPROVALS

TOUSLEY-FOUR ANTIQUES

6606 Brecksville Road,
Independence, Ohio

Route 21

3 Heavy Panelled Grape tumblers, ea.....\$ 6.50
2 Apple green Wildflower tumblers, ea.....8.50
2 Apple green 7" Star & Feather plates, ea. \$8.50;
2 clear, ea. \$7.50; 1 amber 4 1/2" Cupid & Venus footed saucers, ea.....3.00
8 4" Footed Barberry saucers, each.....2.50

Just purchased a collection of 216 different goblets.

Write your wants.

MARIE GRIDLEY

50 Fogg Road, So. Weymouth 90, Mass.

Amberina tall, slender lemonade pitcher, 1" panels amber to deep ruby, color half and half, red beauty.....\$32.00
Satin rose bowls: yellow, interesting shallow crimps; blue, crimp top, floral dec. ea.....8.50
Copper luster toothpick or match holder, wide cream stippled band.....6.50
No C. O. D. Postage Please or Express collect

THE FIFIELDS

P. O. Box 72,
Wellesley Hills 82,
Massachusetts

WILDFLOWER spooner, yellow.....\$ 4.75
ROSE MEDALLION 4 1/2" vase.....8.25
SANDWICH glass cup plates, ea.....2.75
ROSE BOWL, Satin glass, 2 1/2", white some decoration.....3.75
3 BANDED knives and forks, egg cups, ea.....1.50
MEISSEN Onion platter, 12x7 1/2".....7.75
CHELSEA Sprig plates, 8 1/2", ea.....2.25
BUCKLE pattern relish dish.....2.50
STIPPLED DRAPE tumbler.....2.00
RUBY THUMBPRINT creamer.....4.00
LOOP & DART—Diamonda Ornaments goblet, ea.....3.75
6" MULBERRY sugar bowl w. cover.....4.50
CHELSEA Sprig 9" cake plate.....3.00
BIGLER Goblet.....4.50
POWDER & SHOT goblet.....5.50
DEER IN PINE TREE goblet.....8.50
HAVILAND LIMOGES teapot, sugar & creamer, gold band putt. Proof 20.00
Goblets — Old Prints
Pattern Glass — China

MRS. HARRY HALL WHITE Box 17, Milan, Ohio

Ice cream tray, Tree of Life.....\$ 8.50
Roman Rosette jelly compote.....6.50
6 Teasel sauce dishes, ea.....3.00
Dakota butter dish, etched.....8.50
Princess Feather celery.....12.50
Pleat & Panel celery.....6.00
Lion water pitcher.....45.00
2 Cathedral tumblers, ea.....4.50

JOSEPHINE HOPKINS

Selected Antiques

1120 Richwood Ave., Cincinnati 26, Ohio

FOOTED Tumbler-Leaf & Dart, rare, \$ 6.00
GOBLET: Oval Mitre, Lee 12, \$4.75; 3 Bleeding Heart, ea. \$2.75;
3 Daisy & Block, M I pl. 27, ea. 2.50
SPOONERS: Herringbone, Lee 115, \$2.50; Loop & Dart, Bleeding Heart, 2 Ribbed Palm, (flint), Pleat and Panel, Each.....3.50
Creamers: Oval Medallion K II 39, Barley, ea. \$3.75; Loop & Dart with dia. orn., \$5.50; Wildflower, Cathedral, Each.....4.75
SAUCES: (1 each) Tree of Life (leaf) \$2.75; Cathedral, \$2.50; Shell & Tassel (sq. 4 1/4" handled) \$3.25; Peacock Feather.....1.75

Write wants. — No C. O. D.
Stamp with order.

WILSON'S COTTAGE ANTIQUES

37 C. Row, Surfside, Cal. if.

Most beautiful bowl ever, 10 1/2" diam., 7" high, on pedestal, (handles, girls' heads), black-berries, flowers, cream & orchid, marked Rosenthal, Selb, Haveria.....\$45.00
Amber glass caster stand, 4 holes, rare.....12.00
French field glasses, very good, races & sports 20.00
Delaware pattern, large boat-shaped dish, clear, gold leaves and flowers, in silver footed stand, silver good, one place soldered.....25.00
4 Qt. little stone churns, complete with dash.....5.00

THE BARRETTS

Farmers Row, Groton, Mass.

HIGHWAY 111

- Cranberry, unsigned Webb atomizer, raised coral patterning in white.....\$25.00
- Cranberry over clear overlay tumbler.....15.00
- Blue over clear overlay tumbler.....15.00
- Satin glass vase, 8 1/2" high, lovely shade of periwinkle blue molle design.....37.50
- Cranberry threaded glass finger bowl and plate.....22.50
- Deep ruby beautifully shaped covered butter dish.....35.00

China, glass, turniture, decorative items. fe

JOSEPHINE H. FITCH

Illahee Shop - Quogue, Long Island, N. Y.

- Small blue Satin rose bowl.....\$ 7.50
- Royal Bayreuth red lobster dish, 6x3 1/2".....10.00
- Lobster salt shaker, matches above.....5.00
- Pr. copper tea caddies.....8.00
- German beer mug, raised figures, pewter top, 7" 10.00

TRANSPORTATION EXTRA tp

C. JOHNSON'S ANTIQUES

11 - 5th Avenue, S.E.,

Watertown, South Dakota

- Very nice 11" open handles plate, pretty flowers, marked Crown & Crossed Swords.....\$ 4.50
- Lovely 9 1/2" Give Us This Day, etc. plate, beautiful roses.....4.50
- Beautiful and different 10" marked old ivory plate, wild roses & buds, Germany.....4.00
- Very fine 9" English hunting plate, horses, riders, dogs, in sepia color.....3.50
- Pretty 9" blue Willow design plate, in sepia color, Belgium.....3.50
- 6 Matching heavy deep cut glass tumblers. Sparkling and perfect.....12.00
- Beautiful pair cut glass knife rests.....4.00
- Cute pair 2" cut glass bottles with cut stoppers, in cut holder.....4.00
- Lovely 8" cut glass bowl, footed, rim nick so.....4.00
- Pretty 6" cut glass nappie, rim nick so.....2.50
- Stunning 12" cut glass vase, n. h. rim flake so.....4.00
- Lovely 8" pattern glass cake stand. Also clear one. Each.....2.50
- Beautiful 10" black amethyst fruit dish.....2.50
- Pretty shaped 9" black amethyst vase.....2.50
- Pair single egg cups, gold band.....2.00

Express Collect or Postage Extra tp

Miller's Antique Shop

710 N. Cross St.,
Robinson, Illinois

P. O. Box 293 — Phone 546-J

Express Extra - Authentic & Perfect

1. Pretty blue Coin Spot Vic. water pitcher, ruffled top, applied handle \$15.00; 4 tumblers, ea. \$3.75
2. Emerald green glass vinegar cruet, clear handle and stopper, ground pontil.....6.75
3. China girl doll HEAD, 5" tall, 4" across shoulders, black hair and eyes, regular hair-uo, nice pretty features.....12.00
4. Colorado pattern: footed blue glass nappie \$3.75; clear wine.....2.50
5. Ruby and clear toothpick, gold trim.....3.75
6. BEAUTIFUL handpainted china tankard pitcher, 13 1/2" tall, pansies on pastel background, blue luster and gold trim.....20.00
7. Lee's Victorian Book slippers, #193 white milk glass child's shabby shoe \$6.00, #192-1st 2 glass slippers, ea. \$2.00; #190-2nd from left Satin boot \$2.00; #185 white milk glass decorated slipper, has 1 chip \$3.00; 6 1/2" long Staffordshire china slipper, figures in relief dec., Vic. group dec. touches of gold \$7.50; 4" vaseline D. & B. slipper \$5.00; 2" blue D. & B. slipper \$2.50; gilt or silver pin cushion slippers, ea. 2.00
8. Hats: clear threaded, salt size \$3.50; ruby and clear advertising.....5.00
9. Handsome Staffordshire, flow. blue, floral china covered tureen, rare one.....15.00
10. Flint vase covered sugar bowl.....8.75
11. Heavy Panel Grape tall celery.....6.75

fe

ETHEL WERNITZ

41 North Fifth Street,
Indiana, Penna.EVERYTHING FULLY GUARANTEED
TRANSPORTATION EXTRA

- Meissen (Crossed Swords) group, child bending over tipped basket, with a pair of large rabbits and 3 young ones tumbling about, exquisite detail.....\$185.00
- Old mill trinket box, Staff.....18.50
- Pr. min. Staff, figurines, girl with lamb and boy with dog. Pair.....22.50
- Pr. 7 1/2" Vase Murina vases, blue, green and orange over white, ruffled tops.....18.50
- 11" Satin vase, clear to yellow with ruffled top.....22.50
- Pr. 9 1/2" clear Drapery lamps, wired and with h.p. chimneys. Pair.....18.00
- 34" Ornate brass Banquet lamp, with bulbous copper stem, burnished & lacquered, wired and with cranberry Inverted Thumbprint ball shade.....55.00
- 8 1/2" Cobalt blue lamp, scroll foot, (M. 265), with cobalt chimney.....25.00
- Pr. mercury tie-backs, with pewter back.....5.50
- 9 Pc. game set: platter and 8 plates, Imperial Crown China, Austria.....37.50
- 6 H.P. 7 1/2" plates with pastel borders and dainty floral centers. Set.....15.00
- Large 15" ornate hanging fruit plate, wide gold irregular border, signed.....37.50
- Parian cameo pin.....18.50
- Matching small one.....7.50
- String of old copper lustre beads.....5.00
- Cl. blown Derby hat, Whimsy, Pittsburgh Gold pen with pink pearl top, in original box.....10.00
- Moon & Star tray, 6 1/2"x11".....7.50
- Amber D. & B. with Crossbar tray, 8x11".....12.50
- 7" Blue Diamond Quilted bowl.....5.50
- 11 1/2" Jacob's Ladder fruit compote.....12.00
- 7" Roman Rosette covered compote.....15.00
- Magnet & Grape covered compote, flint.....10.00
- Clear D. & B. bell.....8.50
- Plume berry bowl with 4 saucers. Set.....10.00
- "S" Repeat berry bowl with 5 saucers. Set.....12.50
- 3 Pc. set of small nodding Hissie, Javanese mother and 2 children, unusual. Set.....32.50

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200 PATTERNS OF HAVILAND CHINA

200 Illustrations
Over 200 Descriptions of old Patterns.

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ARLENE SCHLEIGER

6854 Minne Lusa Blvd., Omaha, Nebr. fe

MRS. WARREN H. WILSON

624 Linden Ave., York, Pa.

- Shallow china compote on low foot, 8" diam., 2" hl. Scal. edge. Wide pink border with black & gold lines. H. P. center, deep blue grapes, green, pink & yellow leaves, dark stems. Impressed J.H.R. \$6.50
- 10 Limoges plates, 8 1/2" irreg. gold scal. edge. 3-sections of beaded ribbing with raised scrolls between. Shaggy pink "Moms". Each.....2.50
- Custard glass vinegar cruet. Gilt Roman Key. Some color on Chrysanthemum sprig design. Orig. Stopper.....10.00
- Lovely cut glass vinegar cruet, 3 way top. Bulbous. Slender neck. Appl. handle pinwheel & other designs. Facetted stopper. 7 1/2" hl.....7.50
- Cut glass wine decanter. Bulbous. Long slender neck. Appl. cut ring. 12" tall. Appl. high handle. Facetted stopper. Pinwheel & other designs.....15.00
- Westward Ho cov. compote, 9" diam. Few defective mold marks on rim of base. Sm. flat chip on top ring of stem.....35.00
- Ribbed Forget-me-not cov. sugar \$7.50; Creamer.....3.50
- Humming Bird creamer \$3.50; spoonholder \$3.50; 3 goblets, fair impression, ea. 3.25
- Rose-in-Snow oval relish, 6 1/4"x9 1/4", no handles.....8.50
- Beaded Loop platter \$4.50; cake stand \$8.00

No Reproductions No C. O. D.'s. Please include sufficient postage if P. O. is desired. Please send for list of pattern glass & small items. fe

KENNETH JOHNSON

27 Radford Street,

Yonkers 5, New York

- Florida Palm goblet.....\$ 3.50
- Apollo creamer, Lee Vic 62.....6.75
- Broken Column: cakesand, 10" diam. \$9.50; 2 goblets, ea. \$9.00; wine ea. 8.50
- Barred Forget-Me-Not: creamer, \$4.50; wine - Princess Feather: 3 goblets ea. \$6.00; celery, 12.50 spooner.....3.75
- Amber Hobnail: set \$12.00, 2 finger bowls, T.P. bases ea. \$7.50; oblong platter with Fan edge, 8x12".....10.50
- Dickenson goblet.....2.50
- 3 Kentucky wines. Lee Vic 39 ea.....2.50
- Amber Cupid & Venus plate, 10" diam.....12.50
- Vaseline Wildflower relish, 4x9".....6.50
- Loop & Dart w/round Orn: 2 goblets ea. \$4.50; 3 egg cups ea. \$6.00; handled lamp, squat type.....6.50
- Ether covered sugar, small size, Lee Vic 40. Stein, 1/2 liter, lithophane picture in base, pewter lid.....25.00
- Panelled Thistle: covered sugar, \$6.50; tumbler, \$8.50; doughnut stand, \$5.00; 2 flat saucers, 4 1/2" diam. ea.....3.00
- Nailhead: covered sugar \$7.50; round plate, 9" diam. \$5.00; 4 wines ea. \$3.50; goblet \$4.50 oval dish, 6x7 1/2".....4.50
- Blue Swirl (Jersey Swirl) bowl, 9 1/2" diam., 2 1/2" high.....12.50
- Milkwater: celery vase \$5.50; 2 champagnes, 9" high.....6.75
- Wheeling Peachbloss vase, 8 3/4" high, bulbous shape, long slender neck, fine rich coloring, glossy finish.....30.00
- Ribbon creamer, Lee Vic 63 plate 67.....10.00
- Amber Willow Oak: 2 goblets ea. \$10.50; creamer.....10.00
- New England Pineapple (flint): footed salt \$12.00; open 8 1/2" diam., high standard \$20.00; egg cup.....7.00
- Current: 3 goblets ea. \$4.50; wine, barrel shape.....5.50
- Liberty Bell: covered sugar \$10.00; 3 goblets, knob stems ea.....4.50
- Tree of Life: 4 finger bowls ea. \$3.00; oblong ice cream tray.....5.50
- Blue Flinect & Block: 6 goblets ea. 12.00; 2 footed saucers, 4 1/2" ea.....5.50
- 3 Prism & Sawtooth goblets, Millard 2-152, brilliant flint ea.....4.50
- Buckle with Star: cakestand, 9" diam., \$6.50; celery \$6.50; wine.....3.50
- Banded Star creamer, Lee Vic 67.....4.50
- Hamilton (flint): 2 egg cups ea. 6.00; creamer, perfect applied handle.....15.00
- Ruby T. P. (etched): celery vase \$12.00; toothpick holder.....5.00
- 3 Blue Inverted Thumbprint footed saucers, 4" diam., ea.....3.50
- Vaseline Daisy & Button basket.....7.50
- Sawtooth (flint): 4 wines ea. \$6.50; pitcher, milk size, perfect applied handle.....25.00
- Blue Flinect: creamer \$12.00, spooner \$8.50, 2 plates, 6 1/2" diam., ea.....8.50
- Ribbed Oval: spooner, \$6.50; bowl, 8" diam. Stippled Forget-Me-Not: creamer \$7.50; milk pitcher \$9.50; celery \$9.00; water tray, 11" diam., \$9.00; handled mug, 2 3/4" high.....6.50
- Vaseline Waterford ITP goblet, Millard 1-151.....6.00
- 2 Cable goblets, finest flint ea.....10.00
- 2 Cut Log tumblers ea.....6.50
- Panelled Dewdrop, plain bases: goblet \$6.00, 2 wines ea.....4.50
- Thousand Eye: plate, 10" diam., \$8.50; toothpick holder.....4.50
- 6 Frosted Hobnail footed saucers, fluted edges, 4 1/2" diam., ea.....3.50
- Ashburton (flint): whiskey, connected ovals \$9.50; water tumbler, disconnected ovals \$7.50; celery vase, 10 1/2" high, flare top, Lee 1, plate 2, flint, 2, finest flint.....28.00
- Daisy & Button with Narcissus goblet.....5.00
- 3 Queen goblets (Panelled Daisy & Button) ea.....1.00
- Bakewell Biscuit (Lee Vic 59) (finest flint); creamer \$20.00; celery.....4.50
- Daisy & Button oval platter, open handles, 9x13 1/4".....6.50
- King's Crown: oval dish, 7 1/4"x10 1/4", \$6.50 holder \$3.00; tumbler, etched butter.....4.50
- Daisy & Button, octagonal shaped, berry bowl, 9" diam.....7.50

No Reproductions Free Pattern Glass List

Transportation Extra

Shirley E. Shattuck

162 Elm Street, Everett 49, Mass.

2 Copper lustre c/s, pumpkin bands, ea. \$20.00

Hob mug: blue, 12" bas. \$3.25; clear.....1.75

Amber Daisy & Button: Cov. Gypsy kettle.....5.50

Oblong lg. tray, 2 handles, 15x8 1/2".....13.50

Oval platter \$3.75; 9" V ornament bowl.....8.00

Custard glass: 4 whiskey tasters, ea.....2.00

Flower Spray cov. butter.....8.50

Water pitcher, Arches of Cane.....8.50

Northwood's Maple Leaf 3-handled vase.....2.50

Blue milk glass: Triangular pin tray.....3.50

Oval dresser tray, satin finish, 11".....6.50

Oblong 9 1/2" tray \$4.00; Springfield, M-203.....5.50

9" Scalloped bowl, M-248, center.....11.00

7 1/4" Club, Shell & Loop plate, M-9.....6.75

8 1/2" Lattice plate, basketweave center.....3.50

7 1/4" Plate, open border, raised roses.....8.75

Panelled Shag cov. mustard, M-151.....8.50

3 1/2" Blue hinged box, enamel trim.....8.50

12" Blue cover leaf shaped tray.....8.00

ALL ITEMS OLD & AUTHENTIC

Include sufficient parcel post or

orders sent express collect. fe

WILCOXEN'S BROWNVILLE, MAINE

3.50	LION goblet	\$14.00
6.75	THE LORD'S SUPPER, clear glass bread plate, 11 1/2"	7.50
8.50	LEATHER worker's bench, refinished, attractive phone stand for early Amer.	30.00
2.50	DRESSDEN ball dancing girl, 8 1/4"	25.00
4.50	CLASSIC celery holder, repairs on 2 feet	5.00
3.75	BLACK marble, turtle top table, mahogany acanthus carved base, 37x27x29" high	55.00
0.50	PINE lift top commode, serpentine overhang top, 29x18x33" h., refinished	30.00
2.50	PINK LUSTRE plates, 6", set of 6	18.00
2.50	EARLY HAVILAND china, delicate blue flowers, scalloped edges: 3 qt. cov. soup tureen, 7 soups, 7 3/4" dinner and 4 3/4" luncheon plates, 3 6" napkins, 2 open and 2 cov. oblong veg., 3 plates—15 3/4", 14 1/4" and 10 1/4" sugar, creamer, cov. butter, cov. gravy attached tray	55.00
15.00	PLATES: Ivanhoe & Rowena; Park St. Church, Boston, Adams; Wash. Prayer, Staff, ea. \$4.50. Napoleon Portrait; Tea Leaf Lustre, Ironstone Wheat; Flow. Blue, Temple, ea.	2.50
4.50	IRONSTONE soup tureen, square, scalloped corners, 3 qt. Wood & iron, right chip	6.00
12.50	JUG soft blue basketweave, Eng. registered mark (1852), rope handle, pewter lid, bud finial, T. Booth Hanley. A beautiful water pitcher or batter jug, 10 1/4"	18.00
6.75	HONEYCOMB pitcher, 8 3/4"	5.00
10.00	HONEYCOMB compotes, 8" diam., 5 1/2" high, bell ringing. Pair	10.00
10.00	CEDAR lined, mahog. veneer, lift top chest, S front, refinished, 46x21x27" h.	48.00

THE OLD HOUSE ANTIQUE SHOP

MRS. J. FOSS MAGOON

168 Phenix Ave., West Warwick, R. I.

5.50	2 Amoy-Davenport 9" plates, ea.	\$4.00
4.50	Goblets: Comet \$9.00; Dakota, plain \$4.50; Dissonal Hans w. Fan	30.00
4.50	Pr. Ribbed Burmese salt & pepper, pr.	2.00
3.50	Small perfume bottle with silver overlay	2.50
15.00	Tiffany 4" vase, bluish gold pinched in base, L. C. T. K. 813	15.00
5.00	Small hinged box, bicycle rider on top, looks like silver but not marked sterling	7.50
3.50	Amber Deer & Pine Tree muz. 2 1/2"	6.50
25.00	2 Amberina tumblers, deep coloring, ea.	12.50
8.50	Pr. Parian 9 1/2" vases, shell top which goes to corncupola base, children each side, rare, pr.	45.00
7.50	Jasperware tankard 9" pitcher, soft green, classical dec.	22.00
6.00	6 H.P. chocolate c/s, each different flower, fine set	27.50
10.00	D. & B. oval platter, open handles	6.50
10.00	2 Finger bowls, Cross Bar D. & B., ea.	3.50
10.00	Round tureen, good usable size, blue Lily of Valley dec., gold handles, C. F. Haviland. A beauty	12.00
4.50	Beautiful Victorian lamp, umbrella shade, like basketweave satin, soft flowers, filigree metal base, electrified	45.00
4.50	Cabinet 9" oval tray	15.00
3.50	Royal Vienna, Beehive, 9" plate, Orpheus, by Uhlmann, also a vase	Write
	Transportation Extra - Stamp Always Appreciated	to

15.00	Pr. Block and Fan Lamps, with original ball shades, original fixtures, electrified	\$65.00
4.50	Cupid & Venus water pitcher	10.50
7.50	Ch. F. Haviland 12 3/4" round platter, fine green border, wreath of small roses, rose center	7.50
10.00	6 8 1/2" plates matching above, gold edges, ea.	2.50
15.00	Copper lustre chalice cup, lustre inside also, 3 1/2 x 4 1/2" tall	15.00
6.00	Chinese enamel 8 1/4" plate, gray blue border, black center with two colorful birds, rose & white flowers, signed	6.00

Mrs. Marjorie C. Millen
302 East Broad St.,
Westfield, New Jersey

HENRY BARKER BURKE—Antiques 23 Hillcrest Ave., Melrose 76, Mass.

SILVER, EARLY AMERICAN COIN AND STERLING

- 6 Early Am. coin silver teaspoons, fiddleback handles, maker D. N. Dole, Portsmouth, N. H. and Newburyport, Mass. 1805. Old script "TEC". Fine early spoons \$15.00
- 4 Early Am. coin silver tablespoons, fiddleback handles, maker Bartram, Phila. Fine old script "CE". Excellent weight and condition. Per pair \$12.00
- 6 coin silver teaspoons, bright cut handles, maker W. P. Jones, Boston. Old English "P". Good weight and condition \$12.00
- (a) One early Am. coin silver tablespoon, fiddleback handle, maker O. E. Sibley, Canandaigua, N. Y., 1838. Script "IAM". Heavy and excellent. 5.00; (b) An equally fine tablespoon by P. Dickinson & Co., Syracuse, N. Y., 1837. Old script "OA". \$5.00. (c) Fine unusually heavy early tablespoon, also fiddleback. No makers marks. Script "S. L. Noyes". 5.00
- 6 coin silver teaspoons. Small ends to handles. Script "E". Maker Harwood Bros. - marked "Pure Coin". Excellent weight and condition. Not often seen. 18.00
- (a) Coin silver sugar shell, bright cut handle, Maker J. Moulton, Newburyport, Mass., 1814 - Old English "P" on back. Very heavy and fine, \$6.00; (b) Coin silver salt spoons. (1) shell bowl marked in script "AMP"; (2) Another by E. E. & S. C. Bailey, Claremont, N. H. Both are heavy and excellent. Each 3.00

MISCELLANEOUS ITEMS

OF INTEREST

- Oval Parian trinket box. 4 1/2 x 2 3/4". Sleeping Babe on cover. Drapery on babe is ornamented with seed pearls some of which show gliding. Proof 15.00
- Early Staffordshire match or trinket box in form of basket. Black haired child (old doll type) in flowered dress forms cover. She is sitting in the basket and holding the sides. A deep blue coverlet surrounds the child, and her doll rests on the coverlet beside her. This is very interesting old box 18.50
- Lovely old luster pitcher 4 1/2" high with 1 1/2" wide canary luster band around body and a narrower band around the neck. Beaded band is raised around the base and rim of the neck. Graceful handle. Small flake underside snout and a chip at the back of base. But an excellent value at 10.00
- Pink lustre cup and saucer. Saucer has

NOTE: All quotations are made subject to prior sale, F. O. B. Melrose, Mass. Terms: Cash with order. Shipment by Railway Express, Collect, unless otherwise noted and arranged. Unless a dealer add 20% to any listed Silver item to cover Federal Excise Tax.

HELEN GOULD GOSSEL

16924 Chandler Park Dr., Detroit 24, Mich.
WATER PITCHERS: Staffordshire Owl: 2 Overlay End of Day; amber D&B X-bar: 2 lovely Cranberry ones; and a ruffled green one.
CREAMERS: Ruby top King's Crown: 2 Copper Lustre: Custard glass "Mum"; Shell & Jewel; Emerald Feather; Ruffled Cranberry.
SYRUP: Green Salt Glaze, pewter lid. \$4.75.

WRITE for full descriptions to

TREASURE HOUSE

417 E. Mt. Pleasant Street,
West Burlington, Iowa

HEART & THUMBPRINT: 3 10 1/2" plates, ea. \$7; covered butter, chip on rim, \$6; 4 tumblers, ea. \$4; 1 punch cup, \$3.50; celery, \$4.50; large rose bowl, \$4.50; small creamer, \$2.50; small sugar, \$2.50; small tray for creamer and sugar, \$2; 6 berry bowls, ea. \$3; 3 4 1/2" saucers, ea. \$1.00; 4 4 1/2" saucers, \$1.50; ea. 2 wines, ea. \$4; 2 syrup pitchers, ea. \$7; 2 10" vases, ea. \$5; 1 8" vase, \$3.50; 2 6" vases, ea. \$2.

PLEAT & PANEL: Water pitcher \$6; celery, \$4.50; goblet, \$5.

EGYPTIAN: Spooner, rough at top, \$3; open sugar, 1 flake, \$3.
OPEN SUGARS: Clear Ribbon, Art. Horseshoe stem, rayed base, Old man in the woods, crystal Wedding. Feather. Panelled Thistle, ea. \$3. to

- wide lustre band with floral center. Cup handled with wide floral border with large red flowers with smaller blue ones against luster background. 12.50
- (a) Historical blue Staffordshire cup and saucer. Scenes of Plymouth, Mass. John & Priscilla Alden; Seal of Plymouth Colony. Maker Rowland & Marsellus, Eng. \$4.50. (b) Matching R&M Co. flat plate, 10" diam. John and Priscilla Alden watching return Mayflower 5.00
 - (a) Diamond Point compote. Old flint glass. Open, 7" diam. Beautiful bell-tone. \$15.00. (b) Hamilton compote, 7 1/2" diam. x 9 1/2" high, flint glass, scalloped edge. \$18.50. (c) Hamilton whiskey tumbler 16.50
 - The Rogue, or, the Life of Guzman de Alfarache. The English translation printed in London 1623. Published by Edward Blount (He published many well known works, including Shakespeare). 337 p. 11 1/2 x 7 1/4". leather. Covers slightly frayed at corners, but strong usable binding. Text un mutilated. A morale Philosophie. Interesting and stimulating 25.00
 - Boston Almanac. Run of years 1846 thru 1876. A little bound book filled with details of early developments, railroads, churches, enlistments, etc., of the area. Ppd. Each 3.00
 - Explorations and Surveys of the Valley of the Great Salt Lake of Utah. Howard Stansbury, 1851, Senate 1853. 495 p. 5 1/2 x 8". cloth, illus. Wood cuts profuse. Most detailed description route from Leavenworth and return. Ppd. 7.50
 - Chicago and the Great Conflagration. Colbert and Chamberlin, 1871. 528 p. 5 1/2 x 7 1/4". illus. Clear and fine. Interesting and outstanding detailed account of the great Chicago fire. Ppd. 7.50
 - The Very Popular "Mrs. Putnam's Cook Book" first printed 1833. This is the 1867 edition. A fine practical book of old recipes. Ppd. 5.00
 - Several volumes of the famous old Dutch printing known as "Elzevirs". These are small, 4 1/2 x 2 1/2", vellum bound books printed in Latin in the early 1600s in Holland. Each book covers a specific subject, mostly descriptions of various countries. They create an atmosphere compatible with the early desks, secretaries, etc. Quant. interesting and now no longer frequently available. Write your interest in subjects and for price.
 - Godey and Peterson fashion magazines bound in book form by years. Complete years as available (these include 12 colored fashion plates). Ppd. \$9.50. Incomplete years when available on adjusted price according to contents.

THE LITTLE BARN Boothbay Harbor, Maine

FINE VALUES

FOR THOUGHTFUL BUYERS

- WORCESTER "IMARI" PLATTER. 1830. Oval; size about 22x12" Red, blue and gold Imari pattern on white. A very handsome, decorative piece for wall or table. \$47.50.
- LOBSTER DISH. Beautiful 2-part dish. White china, fine gold decor. on scalloped edges, and a wonderful red lobster handle. \$22.50.
- GOLDEN ANNIVERSARY PRES. ENT. Unusual tea set. China, gold covered. Teapot is white inside; sugar, creamer, 6 cups & saucers, all over gold. Leaf and vine border pattern, 1" wide, w. pale blue, stippled background. Pasche Studios, 50 years old, \$75.
- CHIPPENDALE (QUEEN ANNE) MIRROR. About 28" high. Old glass. Lovely scroll work, one scroll repaired. Gold "phoenix" bird at top, gold inner border to frame, 1/2" wide. In good antique condition, \$42.50.

Stamp with reply, please.

Transportation extra.

ALEX. V. WILSON

DORIS H. WILSON.

MANY NICE OLD THINGS

At

THE HOMESTEAD

U. S. Route 35, Kennebunkport, Maine

TELEPHONE 153

1. HARVEST TABLE, old pine top, maple base, nicely turned legs, 2 drop-leaves, 2 folding wings under each. Deep drawer in each end. Beautifully re-finished. Size 72" lg., 19" wide, leaves are 13" wide. \$125.00
2. VICTORIAN LOVE SEAT. Very graceful walnut rose carved frame. Serpentine front and cabriole legs. Uph. in very usable tapestry. Size overall, 60" lg., 36" hl. at back (center), 24" wl., 19" deep inside 55.00
3. VICTORIAN SIDE CHAIRS, perfect matching pair, solid walnut; grape carved, unusually graceful lines. Removable seats uph. Pr. 45.00
4. DRESSING TABLE, old pine, slender tapered legs, has 2 small drawers over 2 little larger drawers on table top, one full length shallow drawer under table top. Ptd. white. Size 34" long, 16½" wide, 30" high. 35.00
5. BED SIDE TABLE, old pine, spooled legs, under shelf with drawer, has orig. blk. and gold finish. Size 19½" lg., 16½" wl. and 29½" hl. 15.00
6. CORNER WHAT NOT, pine, 6 shelves, all perfect cond. Stained dark finish. Size 28" wide at bottom, 15" wl. at top, 60" hl. 27.50
7. WALL TYPE WHAT NOT, solid walnut, 5 shelves, perfect cond. 26" wide at bottom, 20" wide at top, 52" high. 22.50
8. WARMING PAN, very old. Copper base with engraved brass cover, original stencilling on long turned pine handle. 21.50
9. CHINA CLOCK, cream-pink with pastel flowers, dark garnet scrolls uniquely shaped all around. 12" at base and 11" hl. A beauty. 27.50
10. CASTER SET. 6 orig. bottles, unusual 8-sided and etched. Heavy pl. silver base engraved all over with game birds and flowers. 14" to top of ornate handle. Base sits on 4 tiny silver legs. 23.50

Send for list of china, glass, silver, pewter and bric-a-brac.
NOTE: ALL PRICES INCLUDE CAREFUL PACKING AND CRATING.

COLLECTORS' NOOK

209 E. Superior St., Chicago 11, Ill.

- 10 Cherry Design "Saxe" plates, white centers, purple grapes, green leaves, 7" diam., ea. \$5.00
- Several Alphabet Plates. Inquire
- Alerton Open Salt, "Gaudy Welch" design, footed 14.00
- Collection of single stripe frosted ribbon
- 2 "Vandyke" Pink Staffordshire Plates. Inquire
- Rare Ohio Hen Paperweight, green glass. Inquire
- Express Charges Collect 1c

- Ruby top, heart shaped covered gl. box \$4.50.
- 2 Threaded gl. tumblers, enl. dec. ea. \$5.00.
- Cl. Gl. Bell 5½" \$5; another 3¾" \$3.
- 9" H. decanter, Aetna No. 300, Kamm's 5, \$6.50.
- Cl. Gl. Lamp 7" H. Dated July 1872, \$7.
- King George V. Coronation. 6½" plate. Dated. \$2.50.
- 4 Elite Limoges. 6½" diam., plates. Tiny pink flowers, irreg. gold edge. Lovely. ea. \$1.50
- Demi-tasse c/s Modena. Oriental Ivory \$5.50.
- Syrup, frosted glass, opal cross cross stripes, applied frosted handle. Metal top dated 1882, \$9.
- Spooner, Tulip (no Sawtooth) but lovely one, \$6.
- Celery, Tulip & Copper stein. Very nice, \$10.
- 10" H. very ornate stein. No lid, \$10.
- 12" H. Blue floral & grey, stein. Pewter lid, \$10.
- 7" H. 3 handled blue figured MUG. \$7.
- 4½" H. Maj. type. Bulldog whiskey bottle, \$2.50

C. BARON

412 W. Imperial Hwy., Los Angeles 61 Calif. 1c

COLLECTORS' CORNER

NEW YORK WOMAN'S EXCHANGE

541 Madison Avenue,

New York (22) New York

Clear glass Turkey covered jam jar.
Beautiful pair Majolica Squirrel plates.

CELERIES IN THE FOLLOWING PATTERNS:
Bird & Fern - Early Thumbprint - Wildflower - Rose Sprig - Diamond Thumbprint - Frosted Circle - Early Wattle - Planets - Tulip & Sawtooth - Jacob's Ladder - Bellflower - Thousand & Eye - Horn of Plenty - Honeycomb - Lion - Stippled Star.

SYRUP JUGS - CRUETS and DECANTERS in many patterns.
Our collection of pattern glass is outstanding and we solicit your patronage. 1c

- 4 Green tumblers, enam. dec., ea. \$1.25
- Vaseline Inverted Prism pitcher, 2 goblets, waste bowl and Clover Leaf tray. 17.50
- CAKESTANDS: Swirl, Lee 69, 1 hob chip \$4.00; Beaded Loop, Lee 76 \$3.00; vas. Wildflower, unnotched underneath chip 6.00
- Late Sawtooth celery, knob stem. 3.00
- Mottled rose and opaque sq. top bulbous water pitcher, clear handle. 14.75
- Blue I.T.P. syrup, air-twist handle. 8.00

Express Extra - Open only by Appointment

MRS. EVELYN R. EDWARDS

Hall Avenue, Henniker, N. H. 1c

JOSEPHINE R. POWIS

216 Homewood,

Libertyville, Illinois

(Libertyville is 35 mi. north of Chicago on route 2; I am located 2 blocks N.W. of the high school.)

1. Exquisite Satsuma vase, 18" high. Photo on request.
2. Blue D. & B. with T.P. cov. compote, 7½" square, 12" high \$26.00
3. Amber D. & B. cake standard with T.P., 10½" diam. 15.00
4. 2 Blue Corn vases, 8" high. 7.50
5. Rare amethyst honey dish, covered, large bee 17.50
6. Nice 8½" scalloped edge H.P. plates, large roses, ea. 4.00
7. Very nice pr. amethyst glass vases, 7" hl., pr. 14.50

MRS. MORRIS CANTOR

1504 E. Genesee St., Syracuse, N. Y.

PHONE 72-6438

- R. & M. STAFF: Eng. blue plates, rolled edge, 10", souv. Albany, Saratoga, Phila., Syracuse, ea. \$5; same as above, NOT souv. Theo. Roosevelt, H. Hudson, C. Dickens, ea. \$6.50. Vas. rui. tray, basket-woave edge, scene center, 12" \$8.
- CELERY VASES: Loop, \$9.50; Cable, \$7.50.
- COMPOTE, amber, grape des., seal. top, old and very lovely, \$12.50.
- Mesh purses, Germ. silver, 3, ea. \$3.50.
- ROYAL BAYREUTH Little-Bo-Peep 4" creamer, very sweet, \$6.50.
- ROZANE: 8¼" vase, soft col., \$7; another, 10¼", \$10.
- WELLER ETNA 10¼" vase, graceful, soft col., gray, blue w. pink roses, \$8.50.
- WELLER LOUWELSA 225 7" vase, \$9.50. 1c

END OF ROAD ANTIQUES

3936 Lay Street, Des Moines 17, Ia.

- 2 Basketweave (canary colored) goblets, ea. \$5.00; other patt. goblets, ea. \$2.00 to \$4.00
- Assortment sugar bowls and creamers, H.P. 1.00
- 4 P. Fashion patt. D. & B. set: sugar bowl, spoon holder, creamer, butter dish and spooner but no harm crackle. 25.00
- Strawberry (near-cut) butter dish. 3.50
- Etched Panel D. & B. footed fruit bowl. 8.50
- Dewey water pitcher, stippled. 6.00
- H.P. plates and bowls, up from. 1.00
- Melisse (Crossed Swords) cup & saucer, lots of gold. 20.00
- Few pieces, RANSOM HAYLAND, TEA LEAF BOWLS, PLATES & PLATEIS. Write
- 3 Footed copper jewel box. 4.00

MYRTLE M. HARDWICK

- Marston Mills, Rt. 149, Cape Cod, Mass.
- Iron match holder, acorn swinging in frame \$4.50
- Small Bristol scent bottle, red & gold dec. 4.00
- Rockingham pottery whistle, sitting monkey. 8.00
- Canton cov. custard cups, entwined handles, ea. 6.00
- 8½" Vasa Murhina vase, rose, silver flakes, spiral applied dec., white lining. 10.00
- Lovely. 9.00
- Kate Greenaway cup and saucer. Authentic. 9.00

TRANSPORTATION EXTRA 1c

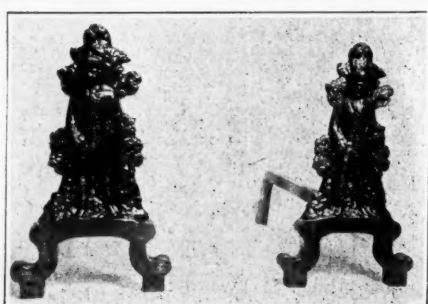
PHIL LIND

- 1023 Bateman St., Galeburg, Ill.
- Drapery open sugar, Kamm's Book 5, Page 9. \$3.50
- Cane column creamer, Kamm's Book 4, Page 11. 5.00
- Sprig water pitcher. 6.50
- Ironstone, Moss Rose mug. Meakin. 2.50
- Majolica bank, Scotch man's head, about 3" tall, very unusual. 6.50
- Pleat & Panel goblet, no harm flake on foot. 3.00
- Transportation Extra - Write Wants 1c

MRS. LEON B. STEINMAN

114 Kensington St., Brooklyn 29, N. Y.

- 2 Royal Doulton Gibson Girl Widow Seals Plates, ea. \$7.50
- Olden basket, pink lining, app. vas. ruff. edge, sq. vas. handle, 9½"x7" ht. 32.50
- Cranberry opal. Hobnall cov. sugar, chip on cover rim. 45.00
- Luncheon-Muller Fres carved cameo 9" vase, deep red poppies cut to grey. 35.00
- Galle 16½" carved cameo vase, orchid flowers, leaves, cut to grey. 35.00
- Cabbage Rose compote, 7½" diam. x 7½" ht. 8.50
- Pink Satin quilted water pitcher, bulb. base, applied camphor handle. 25.00
- 2 Matching tumblers, ea. 4.50
- Classic celery vase, nick on rim. 18.00
- Silver lustre Toby mug. 12.50
- Wedgwood Ivorhite plate. 6.50
- Amber Hobnall Satin water pitcher, bulbous base, sq. mouth, a few nicked hob. 25.00
- Milk glass 5¼" Picket border plate \$4.75; 5.00
- Owl creamer. 5.00

A PAIR OF
IMPORTANT ANDIRONS

Copies of authentic GEORGE WASHINGTON andirons, in heavy cast iron. Beautifully detailed. 14" high.

Each piece stamped
in the metal

"MADE IN 1950"

\$10.00 THE PAIR

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221 Water St., Catskill, N. Y. 1c

2 very fine Regimental steins, scene in bottom. China clock 6x5 1/2 pink flowers, runs	\$12.50
Blue cucumber shaped dish, 8x4 in. pickle handle on lid- lovely	19.50
Rose in Snow large compote, covered,	25.00
Classic water pitcher	35.00
4 blue tumblers, enam. decoration, each	4.50
Milk glass 5 1/2" hen cov. dish	5.00
Milk glass 5 1/2" hen, blue head	7.50
Milk glass 5 1/2" rooster cov. dish	7.50
3-Doulton, Gibson Girl Plates each	12.50
Beautiful cut glass punch bowl	95.00
Vaseline Daisy & Button spooner, triangle	10.00
4 saucers, Vaseline Daisy & Button, each	4.50
Amethyst water pitcher, 6 tumblers, dec. enam. pink and blue, 1 tumbler cracked	27.50
Haviland white & gold large coffee pot, sugar and creamer, lovely, perfect	28.50
5 demi tasse to match above, each	4.50
8 Fishscale saucers, old and perfect, ea.	1.50
Copper lustre tealale soup plate & 8 in. plate	7.00
Anthony Shaw & Son, both for	14.50
Royal Bayreuth pitcher, tapestry scene	14.50
8 old cranberry finger bowls, 2 tiny chips, ea.	7.50

HELEN WHITNEY ROBERTS
1917 Atlantic Ave., Long Beach 6, Calif.

DOROTHY V. SCHULTZ
118 Ohio Ave., Providence 5, Rhode Island

Bavarian chocolate set, pot and 6 cups and saucers, partly shaded background, colorful flowers and peacocks	\$12.00
German china doll's tea set, white, gold banded with tiny stars: teapot, creamer, sugar, 6 cups, saucers, plates	8.00
Chinese Chop plate, 12", rich Oriental coloring	8.50
Royal Bonn cheese dish, slanted top, pink with pretty flowers	5.00
Fine quad. plate basket 10x7", filigreed rim, footed, attractive handle. Does not need replating	6.00
7" Diam. scalloped sawtooth rim sparkling cut glass candy dish	4.00

Many, many desirable items for your Spring trade. Write wants. Providence can be providential for you!

RACHEL FARMER ROSATTO
Farmers Lane
Billerica, Massachusetts

Light mahogany SWELL FRONT BUREAU with grained veneer: drawer fronts, inlay on top and bottom, 42" wide	\$225.00
QUEEN ANN MAPLE HIGHBOY, carved fan on bottom centre drawer, original brasses, 6' high, 30" wide	4.50
MAHOGANY SHERATON CARD TABLE, slatted legs, satin wood inlay front. Excellent condition	225.00
Six-legged MAPLE DROP LEAF TABLE, 48" wide, 55" with leaves open, round legs with brass casters	100.00
A pair of THREE MOLD BLOWN QUART DECANTERS	25.00
LOOP AND PETAL covered sweet meat jar, 6" high	16.00
Miniature PINK SATIN GLASS LAMP, round ball shade	25.00
8 1/2" Marked AUSTIN PEWTER PLATE	18.00
BRASS TEAKETTLE on stand with alcohol burner complete	15.00
NICKEL CHAFING DISH complete	10.00

THE ONE HORSE SHAY 1 Fair Oaks Ave., Methuen, Mass. Pr. cm. Staffordshire dogs. 3 1/4" high, red spots on white. old. \$1 pr. Pr. M.G. plates 7" R.W.L. Pl. 182 #6 \$7.50 pr. Pr. white macaroni ware nut dishes, appld. white flowers & leaves on each side \$4.50. Cl. Columbian coin lamp 10 1/2" to top of burner coils around standard, \$18.00; Also water pitcher and T.P. holder. Sewing bird cushion missing \$4.50. Sugar shaker white cov. color M.G. H. Painted yellow, with red flowers and gr. leaves, both have tin tops. \$5 each. Muss Copper lustre 2 1/2" high, tan and dk. blue band \$8.00. Royal Doulton Eng. 4" high brown and tan, "Remember me when this you see" etc. \$5. Petersons May 1855, 12 col. plates, \$8.50 Original Chatterbox 1887, also Chatterbox 1903 ea. \$2. Tiffany L.C.T.L. 1835 Champagne gold iridescent swirled stem, 6 1/2", tall. \$9. Basket weave milk pitcher, amber, 7" tall, \$8.50. BEATRICE H. STONE Please enclose sufficient P.P. Stamp for reply	
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MAUDE B. FELD

15 Heights Road (Rosemawr Section), Clifton, New Jersey

Phone for an appointment: Prescott 9-0840

FOR SALE

1. EXTREMELY RARE ASHBURTON JIGGER; 2 SIZES OF RARE FLIPS; PAIR PINT DECANTERS WITH ORIGINAL MATCHING STOPPERS; MINT CREAMER, Covered Sugar; 8 MATCHED GOBLETs, best type; 8 matching Champagnes; Handled Whiskies; Water & Whiskey Tumblers; RARE Bitters Bottles, etc.
2. 8 Beautiful SHADED PEACH MOTHER OF PEARL, Diamond pattern, SATIN TUMBLERS; AMBERINA MOTHER OF PEARL SATIN MELON RIBBED VASE; RAINBOW Mother of Pearl Satin Vases, Finger Bowls & matching Plates; FINEST SELECTION OF SATIN IN THE EAST.
3. EXTREMELY RARE DAKOTA (etched) COVERED CAKESTAND; Complete Cruet Stand with Cruets and Salt & Peppers; PAIR GIANT COVERED PUNCH BOWLS, Goblets; Wines; Tumblers; Fld. Sauces; Milk Pitcher; 4 piece Table Set; Cheese Dish; rare Waste Bowl, etc.
4. RARE TALL BLUE MILK GLASS SCROLL WATER PITCHER & 8 matching Tumblers; Beautiful Blue M. G. Scroll Compote; Blue M.G. Egg Cups; 4 Blue M.G. EXTREMELY RARE OPEN LATTICE PLATES.
5. RARE CRUETS: LUTZ STRIPPED LATTICINO, Lutz berry, original stopper; POMONA, acid etched wreath around center; CAMBRIDGE AMBERINA DIAMOND QUILTED; MINIATURE GREEN OPALESCENT decorated; others.
6. GUARANTEED AUTHENTIC FROSTED LION TABLE SETTING, including 8 Goblets; Fld. Sauces; Water Pitcher; RARE CHEESE DISH, SYRUP PITCHER; Pair Oval Salts; 4 piece Table Set; COMPLETE FROSTED MINIATURE SET; Covered Compotes, all sizes; also RARE AMBER HONED HANDLED PLATES and DEEP BLUE MINIATURE CREAMER.
7. JEWEL WITH DEWDROP RARE GOBLETs, best type, reeded stems; 8 matching Wines; Platter; Creamer; Butter; etc.
8. RARE BLUE WILDFLOWER LARGE OPEN FLARING SQUARE COMPOTE; OBLONG CAKE BASKET WITH ORIGINAL WIRE HANDLE; RARE Champagnes; Cordials; Tumblers; PERFECT TURTLE SALTS; Covered 7" Compote, etc.; Also large Selection in this pattern in APPLE GREEN, AMBER, VASELINE, CLEAR, ALL OLD.
9. ROMAN ROSETTE RARE CELERY VASE; Water, Milk Pitchers; 8 rare Tumblers; Covered Compotes; 8 rare Plates; RARE Child's Water Pitcher, etc.
10. PAIR RED BLOCK QUART DECANTERS, original stoppers; 8 authentic Goblets; 8 Wines; 8 Tumblers; Water Pitcher; RARE Celery; 4 piece Table Set; Salt Shaker, etc. ALSO COMPLETE TABLE SETTINGS IN AUTHENTIC RUBY THUMBPRINT PLAIN & VINTAGE ETCHED.
11. RARE GLASS SLIPPERS, Lee's Victorian Glass Pl. 187; large selection of COLORED D. & B. SLIPPERS, patent dated; 50 other rare & beautiful slippers in BISQUE, MEISSEN, LUSTRE, etc.
12. SQUARE SHELL & TASSEL WATER PITCHER; Oblong Water Tray; Oblong Platters; Salt & Peppers; 4 piece Table Set; Large Covered Compote; Large Covered Plates; etc.
13. RARE MILK WHITE WHEAT COVERED COMPOTE; M. W. STRAWBERRY COVERED COMPOTE, Pair Cov. Sugars, Sauces; TABLE SETTING AUTHENTIC M. W. BLACKBERRY.
14. 8 GLORIOUS DEEP CRANBERRY FINGER BOWLS & MATCHING PLATES, finest encaustic Gold Leaf & Enamel decoration; 8 beautiful Cups & saucers, also exquisitely decorated; Large stock of other fine Cranberry pieces.
15. RARE PUNCH CUPS IN WHEELING PEACHBLOW, POMONA, AGATA; Pair Burmese, shiny finish, EWER SHAPED VASES; BURMESE, dull acid finish, COVERED POT POURRI JAR; many rarities in these types of glass.
16. PURPLE, YELLOW, BLUE & GREEN SLAG; BISQUE; LACY SANDWICH; RARE ANIMAL COVERED DISH; AMBERINA; CAMEO, etc.
17. HORN OF PLENTY; MAGNET & GRAPE FROSTED LEAF; JACOB'S LADDER; CLEAR AND COLORED THOUSAND EYE; THISTLE PL. 140; 100 other listed Lee patterns, clear & colored.

WRITE YOUR WANTS AND SEND STAMP FOR REPLY.

FULTON'S ANTIQUE'S Malone, N. Y.
49 Second St.
Plates, 8" Diagonal Band with Fan \$3; 8 1/4" Sunburst \$2; 9" Art. Bowl \$3; Cranberry I. T. Pickle Caster newly silvered frame \$20; 2 8 1/2" French Sprig Plates \$2.50 ea. Pr. of Lovely Honeycomb Drug store Bottle's 33 1/2" over all in two parts, lower part 21", top 9 1/2" stopper 3" white, corner what-not walnut 5 ft. 5 shelves \$25.00; Brass table with extension lamp. Frosted globe \$20. Transportation extra.

LEE TULSEN Atlantic Beach, Florida
Box 1462
Open sugars belltone flint, AQUA PETAL, proof, \$8; DIAMOND THUMBPRINT, few edge nicks, gorgeous, \$10; Cov. butters: JEWEL AND CREST edge nicks, \$3.50; BARBERRY-SHELL, \$5; STIPPLED CHERRY, edge nick, \$5; RIBBED IVY, belltone flint, minor defects, one tiny crack, no harm \$8.50, AURORA, unetched, a beauty, \$6.50, HECK celery vase, huge, one point nick, \$4.50.
SOMEONE LOVED THEM

DORIS McLAUGHLIN
Box 305, Brockton, Mass.

Medium Blue CUT GLASS INK WELL, lovely	\$ 5.50
TIN TRAY, complete	9.00
PATCH BOR, French gilt & glass, very small	12.00
CAMEO GLASS FOOTED SAUCE, green to clear, flowers, butterfly design	10.00
ONION PATTERN TEA STRAINER, fine maple handle	8.50

WRITE WANTS - STAMPS PLEASE

THE WHITE URN Aurora, Ind.
Second Street.
1. For your valentine, lg. china cup & saucer, much gold & heavy raised "Think of Me" in Gold. \$7.50
2. 35 pieces beautiful old Wedgwood Ring China, in 8 cups & saucers. Write
3. Wal. trundle bed, exp. cond. crated, \$20.00
4. Apple Green & Gold Min. glass lamp with chimney 7.50
5. Pr. brilliant old silver tooth spoons pr. 7.50
6. Large 16 in. polished brass kettle, copper ball. 16.50
Stamp for Reply - Please

MAYME H. BIGNEY
1022 N. Main Street,
Brockton 20, Massachusetts

Handsome, brightly colored China ROOSTER TWINE HOLDER	\$ 6.50
Baby-blue, 4" CREAMER, floral decor., amber applied handle, matching bowl	25.00
GREEN GLASS CREAMER, 5" hl., lady in white forms handle	12.50
CRANB. SPANISH LACE PICKLE CASTER, beautiful Sil. holds	16.00
GREEN "WEDGWOOD, ENGLAND", oval tray, groups of white	18.00

PAULINE C. FERBER
31 Madison Avenue,
Lakewood, New Jersey

Gold vinaigrettes, English hall marks, circa 1850, one 2 1/4"x1 3/4" \$30; one 1 3/4"x1" \$20.00	
Pair of Tiffany sterling bottles, screw caps, approx. 4 1/2"x1 1/2" Pr. 4 1/2"x1 1/2"	10.00
8 hand painted bread & butter plates 6" yellow & pink roses ea.	2.25
Daisy & Button yellow water tray, closed scalloped handles, triangle, shape	10.00
Blue opalescent vinegar cruet, clear stopper	8.50
Loop & Dart with round ornaments butter-milk	4.50
Pair of clear Bird & Strawberry cake stands	6.50
Pr. Mohogany Ogee foot stool, velvet upholstered 17 x 13" very good usable condition	10.00

Transportation extra

NELLIE ELMENDORF New York
79 O'Neil St. Kingston,
DARK BLUE STAFF, ADAMS COV. SUGAR, \$9.
CREAMERS: Flow, blue, \$5; dark blue staff, \$7;
Rose-in-Snow base chip, \$5. 5 Blue Swirl tumblers,
\$3.50 Davenport Cyprus platter, \$15. CUT GLASS:
Sugar & creamer, \$9; cruet with matching stopper,
\$8.50 7" round flat dish, scalloped top, \$10. All
pieces heavy and brilliant. Pink china flat celery
with flower center, \$6.50; open handles \$6.50. Write
your wants.

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Paul Revere's Town—Canton, Massachusetts

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SPECIALIZING IN VICTORIAN ART GLASS

See Sept. '49 HOBBIES

All Types, All Prices—For Beginner or Connoisseur.

EVERYTHING AUTHENTIC, NO JUNK, NO FAKES, NO MISREPRESENTATIONS
EVERYTHING OLD AND PERFECT UNLESS OTHERWISE DESCRIBED.No C. O. D. or Parcel Post.
Expert Packing Guaranteed.

JUST BOUGHT AND TOO LATE TO LIST!
Small very choice collection of fine old colorful hand-blown art glass, such as AMBERINA; CAMEO; BURMSE; PEACHBLOWS; LUTZ; SATIN; ALSO highly desirable SIGNED metalized HAND-BLOWN colorful glass such as Tiffany, Aurene, Kew Blas, Quezal, etc. (Don't confuse this costly-to-make iridescent glass with the cheap, late, machine-made "carnival" or "taffeta" glass).

SORRY, NO LISTS, FOLKS. WRITE ME YOUR WANTS. If you are not familiar with the various types of authentic and beautiful old art glass, refer to front cover, photos and article in September 1949 HOBBIES Magazine for concise descriptions.

RARE PITCHERS

Signed by Gallé, French carved cameo glass, 9 3/4" h., Clair de Lune with occasional touches of rose and light green in floral motifs.
Signed early Chelsea pottery, about 8" tall, all-over beautiful blue, with incised scene of boy fishing from river bank.

Extremely rare Sandwich Tortoise-Shell glass bulbous pitcher, 3-lipped flared mouth. Looks exactly like Tortoise-shell, with rich brown mottling on honey-amber background. Abt. 7" h.

... WANTED TO BUY ... Entire collections or single items in RAINBOW-STRIPED, Mother-of-Pearl Satin glass. Give COMPLETE DESCRIPTIONS and PRICE in FIRST LETTER!

Satisfaction or your money back.
Sorry, NO LISTS! Ask for what you want, please.

OTHER COLLECTORS' ITEMS in pitchers. Write me your wants.

UNUSUAL FIND IN SATIN GLASS

Pair of rose to pink M.P. Satin NOSEGAY HOLDERS, flared fluted tops, in orig. silver plated leaf-form holders, with figure of bird on pedestal bases.

OTHER UNUSUAL satin glass. Write your wants, please.

RARE NAILSEA GLASS

8" Ruffled tricorn bowl, beautiful shade of frosty cool yellow with all-over concentric white Nailsea loopings. A beauty!

TUMBLERS

Fine-color satin finish Burmese, several in stock at this writing, but they won't stay long at \$16.00 each so HURRY, FOLKS!
Heavy deep amethyst flint glass tumbler, \$12.50.
Sandwich Vasa Murrahina, colorful, \$14.00.
Amberina D.Q., finest coloring, only one at this price, \$12.50.

OTHERS, all colorful, all desirable. Write me your wants, please.

collections or single items in RAINBOW-FLAWLESS AND FINE COLOR ONLY. and PRICE in FIRST LETTER!

WHAT NOT ANTIQUES

MARION DREW & LEONARD F. ROSA
Albany Post Road,
Cold Spring, New York

1. TALL BRASS CANDLESTICKS: pair of footed slender decorative holders, 20" high, not too old. \$12.00
2. HAMMERED COPPER STRAINER: wide loop handles, unique shape, heavy metal, gorgeous for plants; 5" deep, 9 1/2" diameter. 22.50
3. LARGE COPPER PAN: heavy metal, wrought iron handle, 6" deep, x 10 1/2" across, from famous household. 22.50
4. TUREEN: genuine Meissen China pattern, 15" long x 10" wide, interlaced floral, in perfect condition, a fine centerpiece. 45.00
5. SIX LUNCHEON PLATES: Meissen China pattern, 9" size and fairly deep, no chips or cracks. 35.00
6. TWO MATCHING PLATTERS: luncheon platters in Meissen ware, 1-14x9", 2-12x7 1/2". Platters and plates in one purchase. 52.50
7. FRENCH JEWEL BOX: embossed bronze, 5 1/2x3 1/2", shaded pink enamel top, rose quartz applique, teal blue lining. 65.00
8. FOUR PAIRS OF SALT AND PEPPER SHAKERS: pure silver, Chinese Dragon decor., never used, tax included in price. 25.00
9. CUT CRYSTAL ICE CREAM DISHES: 8 brilliant and heavy pieces for serving dessert, no chips or cracks, useful and decorative. 32.00

Details given gladly, stamps appreciated, all transportation extra, but packing included in original price.

THE WHITE LODGE

Charles M. Horton

West Sand Lake, New York

Gorgeous banquet lamp, gold plated, onyx stem, 32" tall, embossed, perforated throughout, 10" ball shade white to light greenish blue under large red, pink wild roses, very exceptional. \$65.00
All brass banquet lamp, except foot which is plated, 28" tall, wired, 9" diam. ball shade, white to light yellow under red, pink roses, polished, lacquered. 38.00
Deep goldleaf frame containing oil lithograph, signed, 8 x 10", German country scene. 6.00
And here's something: Parlor hanging lamp, embossed frame, brass bowl and font, prisms, and beautiful flowered shade with small crack lower edge, repaired, and shade rings, AT. 23.00

CHESLEY'S

1064 Westbrook St., Portland (4) Maine

Stereoscope and 50 assorted views	\$ 4.50
Shaving mugs	Write
6 Hanley, Meakin, Demi-tasses, forget-me-nots and ferns.	8.50
8 7" Plates, colorful. Grindley	12.00
Brass stamp holder, footed.	6.50
Sugar shaker, satin finish, silver top	5.00
H.P. tea caddy pink roses	5.00
Lovely resilvered cracker jar, satin finish, wild rose decorated	13.50
Majorica c/s	12.50
Pink satin M. of P. tumbler	Write
Early floral painting on velvet	Write
Beaded Grape: long celery, 11x 5" 8"; tall celery, 5 1/2" tall.	6.50
3 9" med. blue plates: Italian Buildings; one blue, Sandro, Priest & Barber, Each.	5.00
7" Footed Lion dish, no cover.	6.50
Pr. cut glass perfume bottles	10.00
Iron match, 2 holder hanging.	4.50
16 Ironstone plates, Each	.75
Theo. Hav. 13" chop plate, garlands pink roses	6.50
Green glass items	Write
Master Salts	Write
Staff, trinket box, dog & girl reading book	13.50

TRANSPORTATION EXTRA

FAY SWAN EAGLESTON

17 Natalie Avenue, Melrose 76, Mass.	
6 Ashburton egg cups flared, matched, perfect	\$23.50
Blue Pressed Diamond Celery, Fl. 70 Vict. Glass	7.50
Jumbo mustache c/s, "Think of Me" in gold lettering with blue forget-me-nots	4.50
4 Vict. tumblers amethyst band cut to frosted, gold stripes & rims beautiful set	7.50
Coal scuttle shaving mug, dated 1870	4.00
Blue slant top cheese dish, pink flowers	4.50
Early large c/s, "Brother" in gold letters	3.75
Sandwich blue rose bowl, ap'd cl. trim, blue enam. forget-me-nots, lovely, perfect	6.50
Pint size jumbo c/s, colorful	5.00

Parcel Post Extra — Satisfaction Guaranteed

GREEN COACH ANTIQUES

931 N. Jackson, Milwaukee 2, Wis.	
Pine & curly maple bellows, looks like square rolling pin, fine condition	\$27.50
Norwegian tin	10.00
Pine hat hanger, nice for kitchen towels	10.00
Cooper soup ladle with wood handle, wrought iron trim	37.50
Crossed Swords epergne, 8 1/2" tall, blue insects, lattice work	65.00

BROWN HOUSE ANTIQUE SHOP

105 Howe St., Lodi, Ohio	
Three-Panel, blue creamer	\$ 7.50
Hobnail, blue-opal celery, Lee 84	9.50
Jewel with Dewdrop, 6 brilliant saucers, ea.	1.75
Stripped Fuchsia goblet	4.50
Cut glass: fine heavy celery tray, 12x4" \$7.50; water pitcher, "Libbey"	12.50
Tea leaf luster sq., handled bread plate, Wedgwood	4.50
Blue Willow egg cups, English, ea.	1.50
Blue overlay table lamp	Write.

TRANSPORTATION EXTRA

LEAVITT'S ANTIQUES

519 W. 14th St., Sioux Falls, S. D.	
Bracket lamp, with reflector	\$ 6.50
M. G. American hen, Old and perfect	10.00
Flower pot brackets from old store, dainty & cute, each	2.00
New hand crocheted bedspread, extra large	60.00
Crochet fringe a beauty	60.00

Postage Please

MRS. GERTRUDE CASSELS

Elm Grove, Wisconsin, 6 miles west of Milwaukee	
Lovely blue & white overlay basket, 8" d., clear twist hdl., \$16.50. End of Day (4 colors) overlay vase, 9" h., thorn hdl., \$12.75. Gorgeous blue "Aurene" vase, footed, flared, 5 1/2" d. top, 8" h., \$15. Fine pewter coffee pot, "1882" \$12.50. Baby Thumbprint: rare 8" hdl. nappie, \$12; sm. creamer, \$4.75; pix, \$4; spooner, \$6. Unusual h. lamp, "flery opal," yellow shade, pretty brass font and frame, prisms, \$35. Blue Fishscale mint, lamp, "1875," \$39.50. Cobalt blue 9" ruffled bowl, lg. pink flowers, \$8.50. Two darling small G.W.W. lamps, ea. \$20.	

"The Hollys"

Antiques

128 River Road,

Rumson, New Jersey

1. Collection of 8 elephants from 10" high down to 2" high. Four largest are heavy teakwood with ivory tusks and toes. The very smallest is the same. The others are black wood and painted toes. Minor imperfections here and there. All trunks are lifted. Believe you, us, the price of the entire collection is worth just the price of the bull elephant alone. \$75.00
2. 3 Handpainted studs. Roses. Lovely pink. Beautiful on a white blouse or perhaps you would like earrings made from two. The three. 8.00
3. Cut glass bowl, Russian pattern. Exquisite. This pattern was used in the White House until 1933. Resembles Daisy & Button, 10" wide x 4 1/4" high. Picture of this piece in "Cut & Engraved Glass" Plate #7. 37.50
4. Octagon shaped Rose Medallion cup and saucer. Very old. Porcelain. Very thin. 7.50
5. Amberina celery. Fluted top. Inverted Thumbprint. 18.50
6. Copper lustre pitcher, 3 1/4" high. Beaded edge and wide gold band. Very pretty shape. Flay flake on one edge. A real value at. 14.50
7. Pair of plaster figures. Dutch girl & boy. Beautiful faces. Would make exquisite lamps. Painted any color. 19" high. He carries fishing net, she carries basket on arm. The pair. 22.50

SOLVED: THE MYSTERY OF THE LINCOLN PORTRAIT ON GLASS

(CONTINUED FROM PAGE 79)

It was 1850 that Prior finally obtained permission to copy the Gilbert Stuart portrait of George Washington owned by the Boston Athenaeum. Prior had long been Stuart's great admirer, and had named his eldest son Gilbert Stuart Prior. It was this copy which Prior followed in painting his numerous Washington portraits on glass. What he used for a guide in his paintings of Lincoln, and others, is not known, but from the similarity in the Lincoln portraits (of which five were shown with the October article in HOBBIES) it seems evident that he followed a pattern.

In the October article this author mentioned four of the then-mysterious paintings which hang in the Town Offices, in Foxboro, Mass.: Lincoln, George and Martha Washington, and Benjamin Franklin. We have since learned that there is a fifth picture, one of Napoleon; and we have also learned the interesting story of how the Town happens to own them. Mr. Henry Clay Wheeler, a picturesque resident of the town, once well-to-do, who became a hermit after the death of his wife, gave all his property to the Town, in 1915, including his house and land and other belongings. Among the latter were these five paintings, which he had considered so valuable he had kept them in his bedroom, covered up, lest they be stolen. (The legend that the pictures had been painted by an unknown Frenchman and left with his landlady in payment of his board bill proved to be without foundation, and merely a variation of the old story involving a map, supposed to show the location of buried treasure.)

One feature of the mystery these two articles have discussed remains unsolved. Who put the banknotes in the back of the George Washington portrait owned by Mrs. Alvord? A reasonable guess may be that the owner of the picture put them there, possibly for safe-keeping, during the troublous days of the Civil War. They were issued by a bank in Salisbury, Maryland, and the "promise to pay" is dated November 1, 1862; but Prior's only Maryland visit, so far as we know, was the one made in 1855.

To sum up our findings on the specific subject of Lincoln portraits on glass; to the eight mentioned in the October article, letters from readers have added six more, making a total of 14 known Lincolns (of which only two face to the right.) It is believed the Washingtons are at least as numerous. Prior died in 1873, aged 67 years. If his portraits on glass followed the copying of Stuart's Washington in the Boston Athenaeum, the many examples of his work of that kind were produced in the last 23 years of his life. (Obviously, the paintings of the bearded Lincoln were done after his inauguration in 1861 and before Prior's death in 1873.)

Mr. Lufkin and I each own two Lincolns, and consider ourselves fortunate in doing so. It is pleasant to discover that our "mysterious" paintings are, after all, the work of an artist of recognized standing. As for learning that there are ten or more other Lincolns, that does not disturb us one bit, for each one is an "original Prior" and "there is not another exactly like it" — so, the more the merrier.

Altogether it has been an enjoyable experience, this business of playing detective, and tracking down our man. William Matthew Prior, whom Mrs. Little calls "one of the most versatile artists of mid-19th Century New England" proves to be a man well worth identifying. Learning about him amply rewards us for having made the search.

Wedgwood Exclusively

1. Lt. bl. & wh. Jasper 3-pc. tea set, impressed "Wedgwood Made in Eng." \$60.00
2. Dk. bl. & wh. exceptional high relief match box, 14x8 1/2" 28.50
3. Dk. bl. & wh. Jasper ring holder 15.50
4. Lt. bl. & wh. Jasper nite stick 18.50
5. 2 Blue "Harvard" design plates, 10", ea. 7.50
6. 12-Pc. miniature tea set in blue Willow design: tea, creamer, sugar, 3 plates and 3 cups & saucers. Impressed "WEDGWOOD," Etruria, England 39.50

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McKEARIN'S ANTIQUES

Hoosick Falls,

New York

- Large chalk cat-sitting on circular base, soft neutral colors, perfect condition. Height 15" \$75.00
- Tole Ware spice box or canister with small ball handle. Cylindrical form. Fine original floral and leaf decoration in red, blue and gold. Height 8 1/2", diameter 8 1/2". Extra fine 40.00
- Small Tole Ware tray, 18th century type, scalloped rim, original exotic bird and floral design in brilliant colors. 10 1/2" x 14" 20.00
- Historical blue Staffordshire cover for vegetable dish. "Peace and Plenty." Proof. 9 1/2" x 8 1/2" 25.00
- Historical blue Staffordshire cover for vegetable dish. "Landing of Lafayette." Proof. 9 1/2" x 8 1/2" 30.00
- Set of 5 early Staffordshire octagonal plates with scenes from "The Prodigal Son." Floral band in lavender luster & green. Choice. Set 90.00
- Rare Remington white Parian pitcher. Small Daisy & Vine design in relief, branch handle, quart size 40.00
- Very fine rare small bowl in olive green bottle glass with fleckings of milk white. Heavy folded rim. Top diameter 6 1/2". Probably Naltes. Proof 35.00
- Rare Whieldon Tortoise Shell creamer with 3 paw feet, branch handle and vine and berry decoration in relief. A fine buy at 90.00
- Extremely rare cast iron flat iron holder. Design of tools and implements. A collector's item 25.00
- Pewter Sander. Marked in rectangle on base "W. Potter. See Laughlin Plate XII. Only 2 or 3 specimens recorded. Circa 1835 40.00
- Blown clear glass bowl with large Peacock Feather design in green, scalloped rim. Height 4 3/4", top diameter 11 1/4". Art Glass. Circa 1890 40.00
- New England Pineapple creamer. No handle check 37.50
- Pair New England Pineapple quart decanters with matching stoppers, club shape, hexagonal flanged lip 100.00
- Small composite or tazza, heavy clear glass, shallow bowl with swirled leaf decoration, cylindrical stem, heavy circular foot. Height 3", top diameter 5 1/2" 12.50
- Pittsburgh octagonal sugar bowl and cover, canary yellow. Elaborate design in panels. Like upper right, Plate 158, Lee's Sandwich Glass, Revised Edition. Chip on cover, otherwise perfect and a great rarity in this color 80.00
- Clear glass sugar bowl and cover. Like lower left, Lee's Sandwich Glass Plate 158, perfect. Same in cobalt blue. Slight chip. No cover 25.00
- Sandwich Gothic Arch sugar bowl. Electric blue. No cover 50.00

ETHEL LORING

R. F. D. 1, Framingham, Mass.

- 4 Moom & Star flat sauce dishes, each \$2.50
- 5 Daisy & Button sauce dishes, Amber V ornament, Ea. 3.25
- 4 paneled Thistle footed salts, lot 5.00
- 10 Coin Silver salt spoons, some pairs, ea. 2.00
- Cut glass cruet 4.50
- 5 Cut glass tumblers, "Buzzleaw," ea. 2.00
- 8 Cut glass wines strawberry diamond with Fan ea. 3.50
- Cut glass salt dips, each 75
- Festoon creamer, 3.50
- Daisy, Lee 44, creamer open sugar, Lot 6.50
- tc

THE BROWN JUG

252 Trapelo Road, BELMONT 79, MASS.

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- EGG CUPS: 4 Hamilton; 7 Ashburton; 6 Bleeding Heart; 4 Cable; 4 Inverted Fern; 5 Rippie.
- MINIATURE TIME LAMP.
- COLLECTION OF RARE COLORED WINES.
- CORN GLASS WATER PITCHER & SUGAR SPARKER
- SCARCE HAND ALL GLASS LAMP.
- M. OF P. SATIN GLASS, LUTZ.
- EXTREMELY RARE BLOWN HOBNAIL BOWL, deep rose and shell pink.
- COLLECTION OF EARLIEST AMBERINA, tush-sia coloring.
- MINIATURE LIBERTY BELL covered sugar and creamer.
- HEART CUP-PLATES FOR VALENTINE GIFTS.
- 7 RARE COLOGNE BOTTLES.
- FEW RARE INKWELLS.
- INVERTED FERN CREAMER.
- DOUBLE WEDDING RING DECANTER with original stopper.
- SCARCE POWDER BLUE BARBER BOTTLE with house decoration.
- Always a fine stock of Peachblow glass, Amberina, lacy, cameo, overlay, rarities in Tiffany, miniature glass.
- Mail order for 18 years. Write definite wants with stamp, please.
- tc

- Sandwich Peacock Eye mustard pot, cobalt blue. No cover but a rarity 45.00
- Victoria 5" plate, rose, No. 825. Rare 65.00

A GREAT RARITY IN LACY GLASS

Brilliant rectangular vegetable dish. Like Lee Plate 163 Sandwich Glass, Revised Edition. Fine condition. PRICE ON APPLICATION.

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HUNTER'S BOOK—STIEGEL GLASS

The rare out of print book, which sold at \$75.00 to \$125.00 when a copy happened to come on the market has just been reprinted. It is a complete reprint including all black and white plates and the color plates of the original edition. The introduction and special notes which serve to correct the inaccurate attributions of the original were specially written by Helen McKearin for the reprint edition. Price of this fine book \$10.00 postpaid and insured.

Another "must" book for every collector of American Furniture—"FINE POINTS OF FURNITURE—EARLY AMERICAN by Albert Sack. Postpaid and insured \$4.00.

tc

N. F. CILBERTI**2002 STATE ST.,
SCHENECTADY 4, N. Y.**

3 Currier & Ives goblets ea.	\$ 3.50
Beveled Diamond & Star tankard water pitcher, K-74, Vol. 2	6.00
Barberry goblet	4.00
Cable & Ring covered sugar, flakes on edge of cover	10.00
Shoshone casket	2.75
6 Indiv. cut glass ice cream dishes, 6" diam., all different, ea.	4.00
Beautiful cut glass tankard water pitcher & matching tumblers, Pinwheel & Tulstile cut. Absolutely perfect. Set	28.00
13 Ramekins, wide gold band, Chas. Field Haviland, Limoges. Like new. Each	2.25
Exquisite handpainted French china plates 9 1/2" diam., one with red roses, the other has pink & lavender asters, colored all over. Each	8.00
China divided dish, handle in center, sprays of pansies, 12"	12.50

We carry a large stock of pattern glass.
Will be glad to know your wants.
No. C. O. D. Stamp for Reply

Blue milk glass, 5 1/2" plate, perforated border...	\$ 3.00
White milk gl. 7 1/2" plate, scroll edge, McKee	2.00
Black milk glass 7 1/2" plate, Lee Pl. 189 right	3.50
Milk white plate, Angel playing instrument, open border	4.50
Blue amber & vase glass, Mired Diamond, all 3 for	6.00
Beehive mark, 3 plates, 3 3/4" swirl border, roses, 3 for	3.00
Easter set, all glass, Lee 14	7.00
2 Blue footed tumblers, 5 1/2", slight inside edge chip, very old, both	8.00
Blue 3-Panel: spooner \$4.00; 7 1/2" compote, Lee 159	7.00
Miner's candle holders: angle \$2.50; matched pr. Round glass basket, spatter colors, fluted edge, applied thorn handle	5.00
Calendar plates, assorted years and sizes, 6 for	11.00
Cran. to cl. 4 1/2" rose bowl, swirled & ribbed	4.50
6" Milk white rose bowl, roses in high relief	3.50
4 Cranberry to clear 10 1/2" vase, enamel florals 7.0)	7.00
Ruby: small mug, 1903 \$1.50; kettle, 1.50	1.50
Hanging double iron match safe 11" gun, deer and other game in high relief	5.50
Candle sconces, tin, early Swedish to hang or stand, 3 for	10.00
Swedish wooden dough tray, 18x32", 1884	22.00
Early Majolica leaf, shows wear	2.50
Seres Havana, 3 1/2" plates, delicate roses, 3 for	6.00
No Charge for Packing - Transportation Extra	

GEORGE O. MEHL

1176 E. Foothill Blvd., Altadena, Calif.

MRS. E. H. SAUER**South Egremont,
Massachusetts**

PR. STAFF 18" figures, Queen Victoria & Prince of Wales, 15", Rob'n Hood group. Write Hand made double size, cream crocheted BEDSPREAD, popcorn, washed once	\$35.00
Exquisite LIMES GAME SET, 17 1/2" plate, 12 plates, 9 1/2", dusty pink, floral band	75.00
6 1/2" Bulbous CAULDON PITCHER, H.P. yellow pansies, gold scrolls, dots, finest quality	15.00
5 Lacy edge dec. Staff, asst. plates	12.00
RIDGEWAY'S silver edge, oval yellow bowl, brown coaching scene	9.50
10" M.G. bowl, resal. holder	11.50
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Oval Majolica bread tray, "Waste Not, etc."	8.50
Round glass tray, "It is pleasant, etc."	6.00
6 Iridescent 6" fruit dec. sauce dishes	7.50
2 Fruit, 2 floral 8 1/2" plates ea.	2.50
Oblong, rose dec. Bonn cheese dish	6.50
Carnival glass pattern 8" lamp	6.75
3 CAMPHOR BARBER BOTTLES, no stoppers, all	7.50
PAPERWEIGHT about 60 yrs. old, hit & miss colors, ground base, 3 1/4"	12.50
6" Copper lustre & blue pitcher, lustre ea.	35.00
11" Tall heavy copper pot, iron handles	12.50
Copper foot warmer, a/cn cov. one, ea.	5.00
Waffle iron long handle \$6.50; Bennington cuspidor	3.00
Large S.P. cup & saucer, Tuffis 1362	8.50
11" Roger's soup or punch ladle	6.90
Graceful 8" footed heavy s.p. teapot, ivory handle	22.00
4 Carved pearl handle 8 1/2" knives	8.00
5 Enamel engraved fish knives, about 1820, ea.	3.50
Sterling forgnette sterling eye glass case, ea.	3.50

CLOCKS

6" GERMAN alarm clock, plays Auld Lang Syne, needs adjusting	7.50
DANIEL PRATT JR. 30" fine mahogany clock	25.00
10 1/2" MAHOGANY clock shelf, scarce	6.50

THE QUIVER OF LOVEBy **AGNES L. SASSCIER**

The collector of old valentines is often puzzled at the few Kate Greenaway designs that have come to light. He knows that much of the work of this young English artist was along the lines of greeting cards and valentines in the early 1870's. In fact we are told that her first great success during her early days at Marcus Ward's, where she was a member of the staff, was a valentine of which 25,000 were sold within a few weeks. It is also mentioned by various writers that the proof is somewhat crude, in gold and colors, and unsigned. This writer has been unable to uncover even a print or picture of this card, and would deeply appreciate hearing from someone who can furnish information or a description of this particular valentine. It is also mentioned that she received three pounds for this design, and for many others on the same basis during the next few years.

It is fortunate that we have preserved to us examples of her early valentine designs published in a book by Marcus Ward & Co., in 1876 titled "The Quiver of Love." A Collection of Valentines Ancient and Modern, with illustrations by Walter Crane and Kate Greenaway. This volume carries four valentines in the mediaeval spirit by Kate Greenaway. She had adopted the slashed doublet and buskin in her early valentines, and these four are designed in this feeling. Four by Walter Crane carry a more modern feeling and the features are Romanesque. You will note that the border used by these artists is distinctive in each case. Kate Greenaway used a narrow and more simple type, while Walter Crane employed a wider border with a bolder design.

As Walter Crane was a finished artist, illustrating books ten years in advance of Kate Greenaway, it is not difficult for the student of Greenaway in comparing the illustrations in "Quiver of Love" to identify her work, though some writers contend that they can scarcely be told apart. Now for many years Kate Greenaway experienced great difficulty in skillfully drawing the hands and feet of her subjects. This she conquered as time rolled on. Walter Crane drew hands and feet with a sure clean stroke, and the delicacy of the shoe fitted to the slender foot as well as the strong muscular limbs of his male subjects, is proof aplenty. However, the legs and feet of his children are chubby, as note the cupid in one of his valentines.

So, my statement made in a previous article that it was a great day for the budding Greenaway artist to have her work appear in the same volume as that of Walter Crane, will bear repeating. Within the following decade however, through her unflagging industry and application, Kate Greenaway's genius blossomed into

full flower, and her precious designs were well known and in ever increasing demand in many lands. It was now Kate's turn to call the count.

The valentines shown in "The Quiver of Love" were actually designed and on the market a year or so prior to their appearance in book form. Those that have come to our attention were printed in colors on a card with delicately scalloped and embossed edging. In some instances the valentine message was printed on the face of the card, in others, on the reverse. One beautiful example of the latter type pictured in this article is the same design as No. 4 of the Kate Greenaway group, shown in "The Quiver of Love," and carries the salutation, "Love's Greeting". It is from the outstanding valentine collection of Mrs. Birch H. Baker, of Chicago, Ill., No. 3 in the same group a maiden carrying her skirt filled with beautiful Kate Greenaway roses is the figure on the left of the exquisite original water color painting of Mrs. Baker's shown in the September issue of HOBBIES. In the picture the girl is wearing a tall pointed head-dress with flying scarf and carries holly in her apron.

Included in my collection are several original salesman's sample books, among them Marcus Ward's, which state that the various designs can be obtained on Valentines, Christmas and Birthday greeting cards. This explains why the collector often comes upon repetitious designs in various cards intended for different purposes, but with appropriate wording.

To the Valentine collector it is most reassuring to know that the greater part of the early output of our American valentine makers is still safe within our borders, as well as numberless beautiful examples of early English and German origin. Many European collectors have been heroically preserved during the past four hazardous decades.

Now comes the answer to not only the scarcity of Kate Greenaway designs, but those of many Royal Academy artists as well. Gleeson White tells us in his research on the Christmas Card, (Studio 1894), that Jonathan King of England was undoubtedly the greatest collector of cards and valentines of all time, his collections reaching the vast proportion of from six to seven tons. These he offered in whole or part to the British Museum. Staggered by the enormity of the collection, and as ever, pressed for available storage space, the Museum was able to absorb only a very small portion of this collection. The remainder King placed in a large warehouse. Now Jonathan King had a very good American friend, who also was a valentine enthusiast, Mr. Bauer, of Cleveland,

(CONTINUED ON PAGES 92 & 93)

Valentine illustrations in "Quiver of Love," published by Marcus Ward & Co., of London & Belfast, in 1876, and printed in Belfast



1—Frontispiece by Walter Crane in "Quiver of Love"



2—Illustration by Walter Crane, opposite poem, "Spring," by Spenser



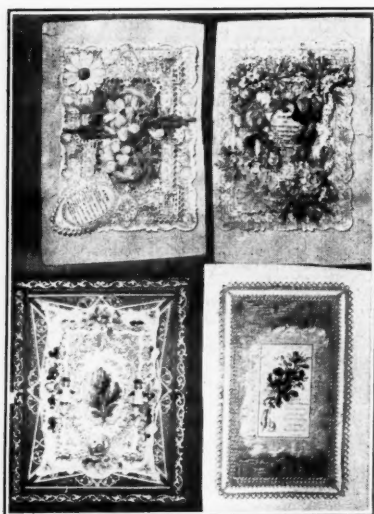
3—Illustration by Walter Crane, opposite poem, "Venus & Cupid," by Spenser



4—Illustration by Walter Crane, opposite poem, "Cherry-Ripe," by Richard Allison

From the "Golden Age" of the Valentine...

The 19th century marked the peak in valentine-making, producing our most beautiful mementos for the occasion. Seldom available are valentine greetings such as these, singly or as a collection.



The finest workmanship is seen in these large, handsomely detailed valentines.

TOP ROW: A water-color scene to the left; a scalloped openwork edge in gold and pink to the right.

BELOW: An old-fashioned pink and white crepe paper greeting; also a lacy white framed card with a wreath of tiny flowers.

TOP ROW: Examples of the poetical valentine, bearing verses of True Love.

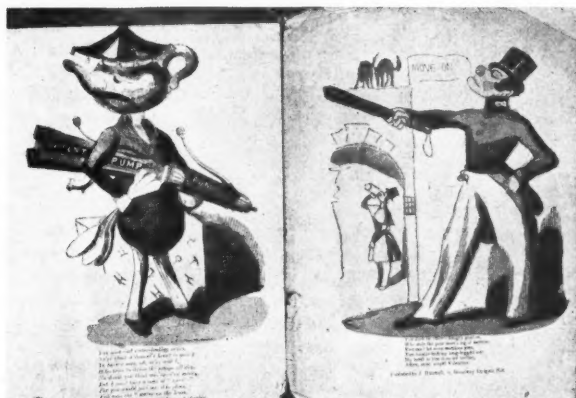
BELOW: Unusual colors distinguish the left card; embossed in flame, aquamarine and gold. The card to the right employs a gold-like fur material edged in braid.



More "Good Morrow Valentines" of the Last Century . . .

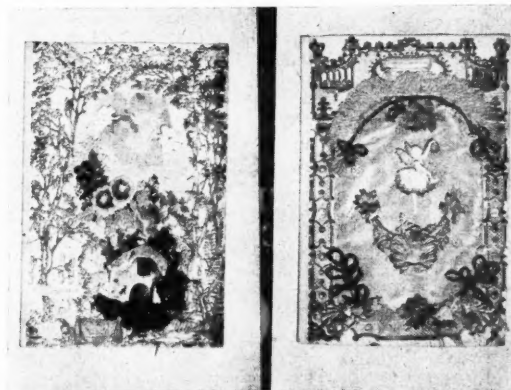
COMIC VALENTINES

Also a part of the tradition of St. Valentine's Day is the provocative picture, the humorous message.



For the advanced collector, there are a few Civil War valentines with original, stamped envelopes, bearing long-ago postmarks. All are in good condition, and are as beautiful as they are rare.

A DELICATE framework of golden trees, white angels, and a woodland home set the scene for this antique card.



GOLD BRAID and fringe, a dancing girl, raised on a white satin valentine, entirely handmade.

MARY ANN DICKE
922 CHICAGO AVENUE, EVANSTON, ILLINOIS

THE QUIVER OF LOVE

(Continued from Pages 88 & 89)

Valentine illustrations in "Quiver of Love," published by Marcus Ward & Co., of London & Belfast, in 1876, and printed in Belfast



1—Illustration by Kate Greenaway, opposite poem, "Do I Love You?" by Julia Goddard



2—Illustration by Kate Greenaway, opposite poem, "The Surprise"



3—Illustration by Kate Greenaway, opposite poem, "Disdain," by F. R.



4—Illustration by Kate Greenaway, opposite poem, "The Name on the Tree."—Anonymous

THE QUIVER OF LOVE

(CONTINUED FROM PAGE 88)

Ohio, and many of these beautiful examples of English art had come to Mr. Bauer. (Mr. Bauer recently passed on).

But the bulk of the collection still remained in the London warehouse, until a fateful night during World War I, when enemy bombers dropped their lethal loads on this storehouse, setting fire to its contents which were quickly consumed, and scattering the ashes of years of romance to the four winds. Thus was the work and skill of artists and publishers of over a century, sacrificed at the never-sated altar of Mars.



Valentine titled "Lover's Greeting,"
by Kate Greenaway, from collection of
Mrs. Birch H. Baker



Valentine by Kate Greenaway carrying poem,
"My Love in Her Garden,"
from private collection



GEORGE & MICHAEL ABRAHAM

1554 Pennsylvania Avenue,
COLLECTOR'S ITEMS IN COLORED GLASS

COLORED HOBNAIL:

- Cranberry Opalescent creamer, 4½" high, clear handle, square mouth, beautiful and rare.
Opalescent cruet with clear handle and cut stopper, one hob chipped.
Canary opalescent milk pitcher, 5½" high, canary handle, square mouth, rare.
BURMESE vase with frilled top edge, 6½" high, extremely rare, in Hobnail pattern.
Opaque pink water pitcher, 7" high, square mouth, clear glass handle, one hob chipped. Rare.

MOTHER OF PEARL SATIN GLASS:

- Pair superb vases, 8" high, pointed scalloped tops. Exceedingly graceful shape; coloring shades from pale to very deep rose. Diamond Quilted pattern.
2 Tumblers in Diamond Quilted pattern shading from white to deep salmon pink at top, 4" high.
Pair Satin glass vases, 9" high in

Cut Velvet pattern. One is lovely shade of deep rose; the other turquoise. Very rare and beautiful.

- Rare opaque orchid McKee animal covered dish with split ribbed base. Turkey top. Extremely rare.
Five blue opaque glass double egg-cups. Blue Milk glass double egg-cups have become rare. Large selection of Milk glass in both white and blue.

SUPERB COLLECTION OF RARE PURPLE SLAG

CRANBERRY GLASS:

- 2 Goblets 7" high with clear stem & feet, blown.
2 Cranberry punch cups on clear glass feet, clear glass applied handles, blown.
1 Cruet shading from cranberry to clear in Inverted Thumbprint pattern, original stopper, perfect.

Lists available. Inquiries promptly answered. *fc*

1 Pr. Delft Castle bottles,	\$15.00
Large ruby and clear glass sugar bowl with cover	5.00
7 Blue Willow bread and butters	3.50
10½" Handpainted bowl	5.00
10½" Handpainted Limoges plaque, signed	10.00
11½" Majolica plaque, Germany	8.00
9½" Shallow portrait bowl	4.50
10 10" Wedgwood blue and white turkey plates, floral border	55.00
12 Royal Worcester service plates, floral, each diff.	75.00
21 Piece child's white tea set, complete and perfect	22.50
12" Cone shaped emerald green and clear cut glass vase	15.00
12 Lenox service plates	25.00
12 Royal Doulton plates, blue and white, all over floral	18.00
Royal Doulton salad bowl with tray, blue and white floral	7.00
Pair of Waterford tunnel shaped vases mounted on brass base	15.00
Pair Waterford decanters, steeple stoppers	25.00
Handsome cut glass, punch bowl	85.00

MARGARET SWARTZ
Gladwyne, Pennsylvania

RUTH L. EATON

- 117 Maple Street, Malden 48, Mass.
8 Perfect Ruby 4-ounce glasses, may be Eng. Bristol; guaranteed old. Each \$ 3.75
Amber Hobnail water pitcher, like Lee Pl. 80, \$17.50; finger bowl, Pl. 81, \$6; round tray, \$10; 2 tumblers, each \$5. Al-Also Oval bowl with crimped top 9.00
2 Honey Amber Wildflower ftd. sauces. Each 4.50
12" Single Bisque figurine; pastels 18.00
D&B clear celery tray, 11½".... 4.75
Bristol "Remember Me" mug, fine cond. 8.50
Clear to Cranberry IVT decanter 9.50 *fc*

H. M. BAKER

Wickford, Rhode Island

Tulipwood 4-drawer chest 40" size, has nicely turned feet, drawers dovetailed front & rear, and handsome matching bevel frame mirror swung with acorn brackets on turned posts. An extra clean, well kept piece; old natural finish flaky, ought to be done over. It is a pretty one and may be used with or without mirror; simple lines proper to the earlier interior scheme. Please write.

Pine grain chest 6 feet long, 16" high and 16" deep, made like blanket or sea chest. Plenty of elbow grease necessary to refinish, but there is lots of room in our price of \$14.

Early brass handled long & shovel set, in stand, all nice condition. Real old ones are scarce \$15. Birdcage tripod table in Pine, with beautifully turned pedestal and well shaped legs, not skimp as so many are. Top is 24x36", and the cage has fine vase turnings; rotates and tilts. Very rare in pine, it has good finish, and is \$69.

Tiny pewter whale oil lamp just 4" high, holds only a few spoons of oil, \$6. And one almost an exact match 6" high, larger font, \$8. Very old. Slant top desk in Birch, with excellent finish, has good interior details, bracket foot base, is 38" long, 42" high overall. Drawers dovetailed front and rear by hand, solid end carcass, fine open dovetails at top, the good, early joinery you expect in a piece of c. 1800 vintage. These nicely proportioned desks are not easily found even at high prices, but a lucky buy allows this one to be offered at \$185. A real bargain.

Tavern table, Maple base with one piece Pine top, in the earliest style having vase turned legs, bottom stretcher worn by the boots of our early settlers before the Revolutionary War. A choice piece and of excellent design, satin wax finish, in many painstakingly hand-rubbed coats. You could find nothing better in a real early tavern table, and the price is only \$79.

Cherrywood Pembroke style table, top 36" long by 19" wide, leaves 12" deep, in the Sheraton period with delicate and handsomely turned legs. Drawer in end, original brass pull, rule joint top, 100% original and well kept. Old finish very dry, and refinishing presents no problem, for this is a really clean piece of furniture, sound and good in all respects, well worth the price of \$59.

Pine Pembroke size dropleaf, 36x16" top, leaves 10" deep, turned legs. Well kept throughout, old natural grained finish can be done over without difficulty. Perfect for a pine room and only \$22. Outstanding ship primitive, small warship, entering Boston harbor. Oil on canvas, condition and colors excellent, the master touch to your early room. Please write to me for details.

If you waited to secure needed things with the hope of a fair price, this appears the time to buy. It is a year of scarcities, and of price rises so abrupt that we will soon think of February 1951 as "the good old days" when a dollar went a long way. To the wise buyer, conditions indicate that a letter noting your needs would best be written to me now, for if it was ever made in New England, I'll be able to help you promptly, courteously, and at a sensible price. *fc*

W. K. STORIE

12 Keenan St., Glens Falls, N. Y.

- Thousand Eye: apple green 8¼" knob stem open compote, \$15; apple green square top open compote, \$16; 2 footed saucers, clear, ea. \$2.75.
Yoked Loop, flint, pontils: cov. sugar & creamer with applied handle, \$19; 7" open compote, \$4. All proof.
Diamond Point, flint, 9" open compote, tall stem, \$10.
Ivy-in-Snow syrup jug, brass top, plated, \$5.
Jacob's Ladder creamer, \$4.50.
Cosmos m.g. caster set, s.p. shakers and mustard jar, on pattern base, tops good condition, \$13.50.
Bread trays: Lotus "Give Us This Day," \$6; Heroes of Bunker Hill, \$5.25.
Covered sugars: Beader Mirror, \$5; Egyptian, \$5.50; D&B, X-bar, round, \$4.50; Buckle, underlaid chip, \$4.50; Barred Hobnail, \$4.25; Triple Triangle, \$5.50; Wheat & Barley, \$5.
Hamilton sugar base, \$4.
Sawtooth amber 8" compote, \$6. Scarce.
Teddy Roosevelt platter, \$5.
Goblets: 5 amber Prism and Daisy Bar, ea. \$4; Pillar & Bull's-Eye, flint, rare, \$7; Inlaid Fern, \$3; Open Rose, \$3.50 ea.; Magnet & Grape, Frosted Leaf, Var., flint, \$5; Ribbed Grape, \$5.; 4 Pinecut & Panel, ea. \$2.25; 2 Double Leaf & Spar, ea. \$2.50; Berry, oval, \$2.50; 2 D&B, almond Band, ea. \$2.50; Stars & Bars, Spearhead, Spearpoint, Milton, 3 Parrot & Fan, 3 Pan. Can. Snow Band, \$2 each.
Psyche & Cupid celery vase, \$4.50.
Pair "Thistle 5" compote, scal., & incurved rim, \$3.50.
Fleur-de-Lis & Drap- 5" open jelly compote, \$3.
Dog & Hat match holder, vaseline, Lee Pl. 186, \$5.
M.g. pipe match holder on rec. base, \$1.50.
Majolica, china, other pattern glass.

Write Wants, Transportation extra, excess postage refunded. Quick and courteous service. *fc*

ADELE CAMPBELL

- 16 Baker St. Mt. Hope, Ark.
Toothpick holders: cl. glass saddle \$5.50, cl. threaded gl. \$1.75, Texas \$2.50. Lovely Three Face lamp \$27.50. Cl. gl. butter mold, wooden handle, Fleur-de-Lys, \$7.50. 2 Austrian fish plates 8½" with maroon and gold border \$7.50 ea. Lenox stein. Monk drinking, soft green, lidless type \$7.50. Scarce D&B amber egg cup \$8.50. *fc*

A. C. RICHARDS

9-11 E. Emerson St.,
Melrose 76, Massachusetts

- Pr. white Bristol vases, nice shape, leaf spray design, gold, green & purple lustre coloring. Lovely. Hgt. 8" \$10.00
White Satin rose bowl, handpainted pansies, Hgt. 3¼", cir. 12¼" 5.50
Plain white Satin rose bowl, hgt 3¼", cir. 12¼" 3.75
Early Rose Medallion open vegetable dish, 8x10" 9.50
Old iron mail box, raised design, fan base 7.50
Old iron mail box, Standard #2, raised design 7.00
Dainty pink opalescent glass shade, scallop top, dia. design. base diam. 2", top 5½" 3.50
2 Old ivory #294 candy dishes, clover shape, colorful flowers, diam. 5½", Each 2.50
Blue Wedgwood Jasper sugar & creamer, fine classical figures, dainty size. Wedgwood, England 15.00
Silver Mercury glass rose bowl, white enamel floral dec. Lovely 5.00
Panelled Thistle salt shaker 3.00
Royal Bavaria china celery dish, delicate green & pink outside border, gold edge open handles, iridescent lined 4.50
Brilliant cut glass relish dish, 8½x4¼" 6.00
Cut glass handled candy dish, Pinwheel pattern, sparkling quality, Diam. 5½" 5.00
Quality Cut Glass Bowl, Pinwheel design, Diam. 8", hgt. 3¼" 8.00
Other cut glass bowls, brilliant cutting, diam. 8", Each 8.00
White milk glass tumbler, Louisiana Purchase Monument, St. Louis Monument, Cascade Gardens in relief. Hgt. 5" 6.00
BUTTONS: Head of Cerub in relief 1½", each \$1.00; brass Dragon 1½", scarce \$1.50; Beetle, pressed brass steel collect, 1", each \$1.00; brass Pig in high relief, ¾", 4.75; WHIPPER 1 pc., brass, head and whip high relief, dec. cut steel, 1½", very scarce \$5.00; Brass Ear of Corn high relief, 1" \$1.00; Bat, black ground, gold lustered, ¾", each50 *fc*

Our February Cover Story

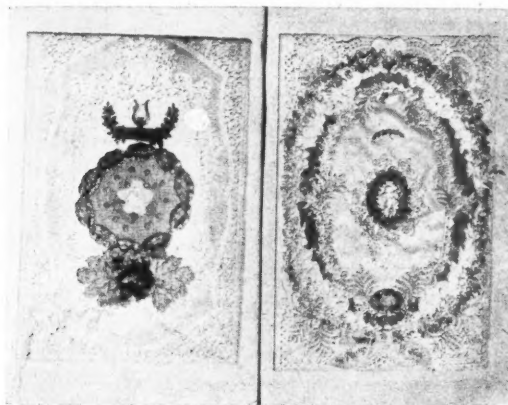


Eighty-eight years ago, a Mystery Man ventured out into the cold crackling February night to post a letter. A very special letter. Mr "X" did this in Watertown, New York, and he had just finished addressing an envelope to Miss Sophy Sayre, Care George E. Sayre, Esq., Madison, New Jersey. Mrs. L. E. Dicke of Evanston, Illinois, valentine collector, has his missile, a large and lacy creation adorned with a single red rose, to prove it, 1863 postmark, cancelled stamp, and all. "The Wish" is the title of the valentine's verse, and concludes with this: "And to secure my blifs for life, I'd wish that Friend to be my Wife." Moderns, reading this in February 1951, wonder if such a formal entreaty proved sufficiently persuasive for Sophy, or whether she turned a deaf ear to it, and too, if any one of our readers, glancing back, can vow that such a match was made and recorded in the annals of his family tree. If so, he can claim this old, sentimental heirloom belonging to the last of the Civil War years for his very own.

Alongside this we place another valentine, smaller in size, just as rare, but we see that some stamp collector got to it before the Dicks, for the stamp is cut away. In every other respect, it matches the 1864 card . . . yellowed paper, faded ink, parchment delicacy. We urge Illinoisians to search for one "Miss Lydia D. Carr, Grand Detour, Ogle County, Illinois," in their genealogical records. Both the valentine and Miss Carr are circa 1861.

And little did Miss Sarah Nell Murray, living in the smallish town of Flushing, Ohio, ever think one of the valentines she received in 1874 would interest anyone else so much as it did herself. But then, collectors' channels are wondrous ones, and have preserved for us the great and the small of Americana.

Anyone who is under the impression that the 20th century has most to offer in the way of frank, provocative verse should hie himself over to the nearest collector of old comic valentines and prepare to be properly disillusioned. You soon come to the conclusion that we are far more adept at ambiguous meanings, leading to nothing. They, the old-timers, succeed in refreshingly honest phrases to pull the wool from our eyes, as for example, in a ditty called "Mamas Boy": "Tell us, oh, tell us, you queer little goose, From the strings of Ma's apron, how did you get loose? If an organ-man spies you, I very much fear he'll think you're a monkey and seize you, my dear." Ever think this these days?



A Pair of "hearts and flowers" valentines

Of course. But say it? Probably not. This valentine, of course is appropriately illustrated, and for its being a part of Valentinianna at all, we have the McLoughlin Bros. of New York to thank.

The 19th century had a genius for candor of this sort. They made quite a business of it, in fact, classifying their valentines into such categories as "The reason you don't get on in life . . . Emptyheaded and Lazy" series; and another lot headed "Your likeness" to which no profession, work or temperament was left untouched. Even the "little woman" who innocently labored over a hot stove all day came in for this bit of advice: "There's not much goodness in your bread, yet still there's more than in your head."

Leaving behind these acid gems, we find further proof that it was a century other than ours that produced top-drawer valentines, in workman-

ship, variety, and verse quality which made St. Valentine's Day far more beloved and colorful than it is today. Whether you chose to be the swain of the courtly manner, or just the court jester, the valentines of old outplayed and out-talked the new.

Take our cover design this month. There you see one of Mrs. Dicke's larger valentines, made of cardboard, brightly painted, with crepe paper furbelows. When folded, it appears as an ordinary single leaf card but creates a third-dimensional scene when its front fold is pulled down.

All manner of hand-made beauties may be found in Mrs. Dicke's prize albums, profuse with embossing, water color scenes, satin and lace, metal and braid trimming, flowers and beads, that crown each and all as members of a lost valentine aristocracy.

—B. M. S.



"Hall of Fame" valentines: famous for infamy

ALL COPIES

Each burned
in wood,
"Made in 1951"

Heavy roll pine backs, with
pine planked scoop seat.
All turnings are hand
turned of birch and maple.
All hand decorated, as
shown in black and Ven-
etian rosewood grained,
Sheraton finish, with gold
striping and eagle. Each
piece signed by our artist.

Price \$34.50

Hand rubbed oil finished
in antique or honey maple

Price \$29.00

Unfinished,
smoothly sanded
Price \$22.50

CAPTAIN'S CHAIR**HITCHCOCK CHAIR**

All custom made of birch
and maple. Turnings are
all done by hand. Genuine
rush seat. All hand dec-
orated in black, Venetian
rosewood grained Sheraton
finish, with gold decora-
tion, as shown. Our dec-
orator uses the finest of
oil paints.

Price \$32.50

Unfinished with
genuine rush seats,
smoothly sanded
Price \$27.50

We ship on receipt of
check or money order.

No C. O. D.'s,
please.

All pieces
individually cartoned
unless otherwise noted.

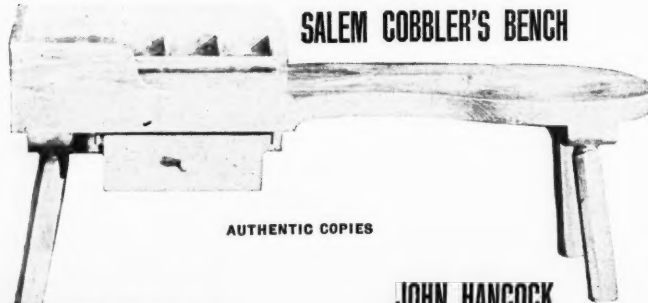
All Prices F.O.B.
Lawrence, Mass.

DEALERS!

Write for
our wholesale price
"To the Trade"
only.

All pieces
burned in the wood,
"Made in 1951."

These truly fine copies
must be seen to be
appreciated.

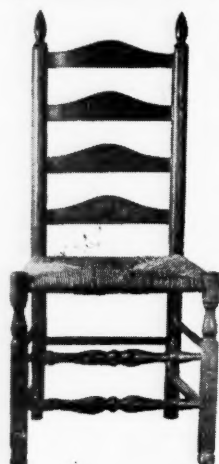
SALEM COBBLER'S BENCH

AUTHENTIC COPIES

The Salem Cobbler's bench
is 43" long, 16 1/2" wide.
Top is 1 1/4" thick of solid
planked knotty pine, with
scooped seat. Has genuine
dovetailed drawer. Legs are
birch and maple. A mas-
terpiece. Hand rubbed oil
finishes in antique or honey
maple.

Price \$-9.50

Unfinished,
smoothly sanded
Price \$24.50

**CAPE COD CANDLE-TOP
LADDER-BACK CHAIR**

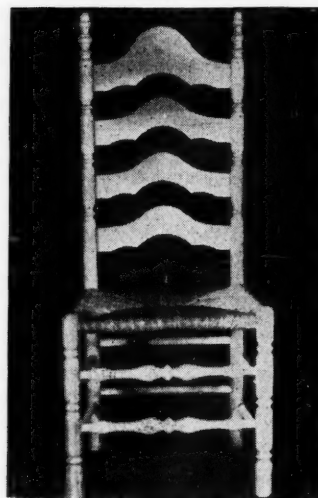
Old Cape Cod style. Beau-
tiful turnings of solid ma-
ple and birch. Genuine
rush seat. A very attractive
chair, finished in antique
or honey maple.

Price \$34.50

Unfinished,
with rush seat,
smoothly sanded
Price \$27.50

Packed 2 to a carton

AUTHENTIC COPIES

**JOHN HANCOCK
LADDER-BACK CHAIR**

Beautiful turnings of solid
maple and birch. Genuine
rush seat, finished in an-
tique or honey maple. Tra-
ditional of old New Eng-
land.

Price \$34.50

Unfinished,
with genuine rush seat
Price \$29.00
Packed 2 to a carton

AUTHENTIC COPIES

EARLY AMERICAN CHAIR CO.
110 1/2 CROSS ST., LAWRENCE, MASSACHUSETTS

House of Art

Art Objects — ANTIQUES — Old Silver Hotel Biltmore Dayton 2, Ohio

HEBREW LAMP, brass, very old, (electrified) "In memory of Joseph"	\$ 50.00	CERAMIC FOO DOG from Temple at Wu Chow, ht. 17"	\$125.00
FRENCH ladies chair and pedestal, gold, cl. Louis XIV, ea.	50.00	SANDWICH sugar bowl and lid, perfect	50.00
OPALESCENT GLASS basket, Tiffany or earlier, ht. 21"	55.00	MUSTACHE CUP and saucer, floral design. Very rare French	22.50
FRENCH PORCELAIN figure dial clock, onyx base	150.00	CHOCOLATE POT, Oriental design	12.00

TRANSPORTATION EXTRA. MERCHANDISE RETURNABLE WITHIN 5 DAYS IF NOT SATISFACTORY. NO C. O. D'S.

fc

HOBBY HOUSE ANTIQUES

Mrs. G. M. Core

416 Hildreth, Charles City, Ia.

Milk white Ribbon compote, Jenny Lind stem	\$22.50
Milk white chick on sleigh	7.50
2 Moon & Star 8" bowls, ea.	5.00
Vas. Two-Panel salt & pepper shakers	4.50
Heavy Pan. Grape milk pitcher, small flake	12.50
Amethyst bulbous water pitcher, enam. dec.	10.00
Amethyst F.G.M.N. border plate, 7 1/2"	4.00
Lovely amethyst Dia. Quilted celery	15.00
Lacy Valance Creamer (Kamm 2)	4.00
Lovely white Ironstone wash bowl & pitcher Lily-of-the-valley pat.	4.50
Clear 5" slipper, Gillerder Centennial	6.50
Clear Pinecut boot on base, (B.&H)	7.50
Clear to Cranberry ribbed rose bowl	7.50
Same as above only smaller	6.00
Vas. opales. rose bowl, swirled	6.00
Pink opales. swirled rose bowl	8.00
Quezal (signed) 4 1/2" vase, pinched sides	12.50
Platter, 11x14" Indus. pat., Eng. Reg.	4.50
Meakin Ironstone cup & saucer, Essex pat.	3.50
2 Meakin cups & saucers, "Lynn" pat., ea.	2.50
2 Large Bennington cuspidors, very nice, ea.	4.50
Lovely Bennington water pitcher, Tulip pat.	7.50

Everything Guaranteed Old. Shipping Extra

fc

Longfellow Antique Shop

86 Portland Street,

Portland, Maine

6 Plain glass goblets	\$ 4.00
All glass Bellflower lamp	15.00
White spread	5.00
Butter chips, each30
Miniature lamp	3.00
Festoon cake stand	5.00
Dahlia cake stand	10.00
2 Panelled Thistle wines, ea.	4.50
Rochester lamp, wired & pol.	
Green shade	15.00
2 G. A. R. brass buckles, ea.	1.00
Post cards, ea.01

STAMP PLEASE.

fc

ANTIQUES APPRAISALS

Value as to age, potter, of porcelain and china.

\$1.50 per item, with order.

(Also quarterly rates).

Send complete description. Thousand of dollars are lost each year by not knowing values.

CLARK L. BENNETT
& ASSOCIATES
Citizens Bldg., Lima, Ohio

fc

"THE GREEN DOOR" Antiques

DOROTHY KILGORE

60 Elizabeth St., Northampton, Mass.

Cranberry Spanish lace pitcher, bulbous, opal crimped top, clear applied handle	\$27.50
6 Tumblers, match above, 3 have no harm nicks, ea.	6.00
Old footed pressed glass mug, house and rabbit, lamb in bottom	6.00
5 1/4" Milk glass key hole border plate	5.50

to

AUTHENTIC OLD GLASS

CREAMERS

Classic \$17.50; Waffle (flint) \$21.75; Willow Oak \$6.85; Roman Rosette \$5.70; Pan. Forget-Me-Not \$5.80; Westward Ho. \$22; Actress \$17.80 Cable & Ring \$21.50.

GOBLETS

Argus \$4.90; Cape Cod (genuine) \$5.30; blue dia. Quilted \$11; Frost Stork, \$14.25; Smoking, flint, \$11.75; 2 Cardinal Bird, ea. \$4.75; amethyst Dia., Quilted \$19.50; Barley \$5.65; Open Rose \$4.35; 2 Colonial (flint), ea. \$3; West. Ho. (genuine) \$21; Parrot in Ring \$4.85; Barbary \$5.75; Apollo \$4.80; Curtain \$6.75 Bellflower (single v.) \$9.25; Stork \$6.75; Green Beaded Grape \$12; Lf. & Drt. \$4.90; 2 comet (flint) ea. \$8.75; Spiree Band \$4.35; Rose Of Sharon \$6.75; Classic \$28.50; Horseshoe (Knop Stem) \$5.75.

TUMBLERS

3 Frosted Artichoke ea. \$9.25; 2 Hobnail With Opal-Rose Top (ext. rare) ea. \$19.00.

Please write concerning these: BENNINGTON Ewer & Basin—exquisitely wrought-marked; U. S. Coin Cake, Hgh. Standard; 2 Fairy Lamps; Pink Diam. Quilt Syrup; Mephistopheles Goblet; Diam. Th. Print Wine and Champagne, Paul & Virginia Girandoles; Pr. STERLING Candelabra; Miniature Ewer & Basin—Lee Sand. Plate #73.

GABLER'S ANTIQUES

Box 40, Long Hill, Connecticut

fp

11 Cut glass punch cups, ea.	2.50
Cut glass perfume bottle, 8 1/2" diam., 4 1/2" h.	7.50
Cranberry water pitcher, clear ribbed handle	25.00
Amber wine bottle, 3 mugs, blue handle & stopper on stand	15.00
Amber sypsy pot, 3 feet, covered, 12" diam., 4 1/2" high	8.50
Blue D. & B. toothpick holder	4.50
Panelled Grape butter dish	8.50
Glass plate, Shakespeare's, The Dromios, 8" diam.	4.50
Clear glass wine barrel on stand, 6 mugs	15.00
Blue satin glass rose bowl	8.50
English white Bristol water pitcher and 2 tumblers, cobalt applied edge, circa 1850	27.50
Old Paris Moss Rose dresser set, 7 pc.	27.50
SEVRES clock two urns, blue with court scenes, set	200.00
MINTON set: 2 compotes and 10 plates, ea. dif. scene, circa 1835	150.00
10 Bar glasses, Thumbprint size, cone shape celery vase, ea.	3.00
CUSTARD GLASS: butter dish on feet \$5; pitcher on feet	4.50

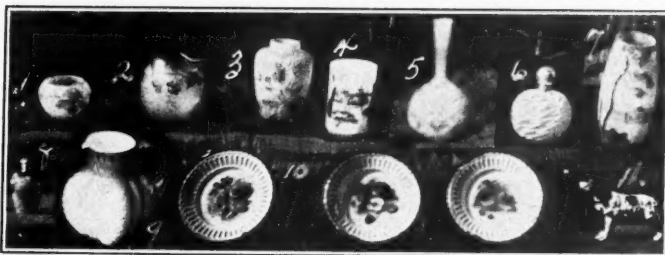
No Reproductions - Stamp Please

ANNIE LEE MYERS

3323 Proctor Street,

Port Arthur, Texas

fp



ENTIRE UPPER ROW (except No. 4 & 6) are exquisitely CAMBEO-CARVED, smaller items, further description on any item you wish. Stamp appreciated. No. 4—Scene, Bristol tumbler, and unusual collector's item, quite old, yet proof, \$2.75.

6. 4 1/2" Tall, 3 1/2" through, Dorflinger-Lutz, celogno bottle, sterling screw top, colors; light blue & white zig-zag stripes, over aqua, frosted, beautiful, \$35.
8. Cameo-carved, 5 1/2" tall, 3 1/2" through, of the famous WEBB-RED, decorations in white sterling, flower engraved, hinged cover, with liner stopper, exquisitely proof. I have one other smaller, same ware. A stamp will bring full descriptions and prices.
8. 5" Tall, 4 1/2" through, M.O.P. Satin pitcher, camphor handle, wild rose pink, into deep rose at top, free from blisters, but one spot on bottom failed to get colored, hence a pure white, and rather intriguing, \$48.50.
10. A set of 4, DRESDEN fruit plates, all proof and different centers, make an excellent group, hanging, the 4, \$30; to separate, \$8.50 each.
11. An example of unusual bisque items, from a large stock. Dog (brown & white), 8 1/4" from nose to tail, 5 1/4" tall, \$12.50. Many other

vitrine pieces in bisque and glazed Dresden, Chelsea, Delft, etc. List complete will be sent on request.

NOT PHOTOGRAPHED

12. 4 1/2" Stemmed goblet, in signed Aurene, beautifully blue and gorgeous, \$29.50.
13. Canary D. & B. with Cross-bar, footed pitcher and matching celery, Webb's Plate 170, identical, the Daisy & Button, never copied, proof each piece, \$9.50.
14. Lovely snow scene on china: one coffee size c/s, Haviland marked, CFH, \$12; 9 1/4" plate, Royal Rudolstadt, lovely hanging plate, \$9.50; child's mug, \$5, also nice for cigarettes. VIOLET or PANSY collectors: I have both: many items in fine grade of china—covered boxes, plates, trays, creamer & sugars, c/s, etc. Write.
14. 3 Sets of crescent bone dishes, 6 large size, Dresden china, spray of roses that look like echings; another Pansy set, 6; a set of 4 pink roses and gold scalloped Haviland; \$8.50 per set.

Please write me your wants, of the finest in porcelains: Meissen, Worcester, Sevres, Chelsea, Royal Rudolstadt, Capo di Monte, Haviland, etc.

STELLA SHREVE — 2043 N. Douglas, Springfield, Missouri

to

BEATRICE MASLOWSKI Housatonic, Mass.

SAUCES, each: 4 Ball & Swirl, \$3.25; 4 4" sq. footed Shell & Tassel, \$4; 6 English Hobnail, 8-sided top, \$1.50.

GOBLETs, each: 2 Princess Feather, \$5.50; rare Arched Leaf, \$17; 2 Diagonal Band with Fan, \$3; 6 Girl with Fan, \$6; Currant & Strawberry, \$6; Nallhead, \$4.50; apple green Barred Forget-me-Not, \$7; clear Diagonal Band, \$3.50; 5 Modiste with pink tops, \$3.50; or \$15 for set; Cardinal Bird, \$4.50; Parrot \$4.50; Strawberry, \$3.75; Hickman, \$2.75.

5 Clear to cranberry punch cups, ea. \$3.50.

Haviland kidney shaped dresser tray, irreg. gold edge, nicely decorated, \$8.50.

TUABLES: Bellflower, \$11; Bellflower Variant, \$7.50; D. & B. with Thumbprint Panel, \$4.25; amber D. & B., \$5; vaseline D. & B. with V. \$6.50; Willow Oak, \$5; vaseline D. & B., \$5.50; brilliant, \$5.

Lenox china, spot, silver overlay, \$20.

9 1/4" Double Wedding Ring lamp, marble base, brass stem, fine condition, \$17.50.

WINEs: Scarab, \$8; Sprig, \$6.

Blue M.C. basketweave covered rd. basket, \$5.50.

Jacob's Ladder filler for pickle caster, \$4.

OPEN SALTS: Bellflower, \$8.50; Palmette, \$5.

NORMA ROWE

64-16 Catalpa Ave., Glendale 27, N. Y.

ACTRESS: pr. of cov. compotes, ea. \$24, pr. \$45; spooner, \$8.50; ft. saucers, goblet, celery, lamp, water pitcher, plates, write.

FOUR-PETAL: creamer, \$18.50; ft. cov. sugar, rd. top, \$14.50; pagoda top, \$17.50.

RIBBED PALM: water pitcher, \$25; 3 egg cups, ea. \$4.

ASHBURTON: 7 flint egg cups, ea. \$3.25; set \$22.

BULLSEYE: 12 nicely matched knob stem flint goblets, ea. \$7; set \$75.

SANDWICH STAR: wine, \$12.50.

HORN OF PLENTY butter, Wash. flinial, write.

CLEARANCE SALE. Send stamp for list.

All perfect and authentic. Postage extra.

BREEZE HILL ANTIQUES

Have you a few pieces of Haviland, Noritake or Bavarian you will sell us to complete someone's set? Or do you need a few pieces? Write us what you need or what you have to sell. We will buy Haviland in plain white, Clover Leaf, Silver, Autumn Leaf and the florals; named patterns in Noritake, numbered patterns in Bavarian and what have you in English? Write needs or what you will sell.

2511 Grinstead Drive, Louisville 6, Ky.

CHARLOTTE SPENCER

Route No. 2, Newton, Iowa

Blue Wildflower water pitcher, \$18; 1 goblet, \$10.

Miniature 8" lamp, 6 Thomas flowers, ball shade, paneled base, nice \$24.

Blue Log Cabin covered sugar \$10.50.

Barber bottles: Amethyst with heavy gold floral, \$11.75; cobalt blue enamel trim, \$9.50; blue with opal stripes, \$9.50.

Covers: 5 1/4" vaseline 1000 Eye, 3 ball flinial, \$3.50; 5" Roman Rosette, \$2.25; 6 1/4" Beaded Grape Medallion, banded, acorn flinial, \$3.75; 5 1/2" Barley, \$2.50; sq. clear Lion, fits 4 1/2" base, 2 underedge chips \$1.50.

Paneled Thistle: 9" berry bowl, \$3.75; 9" shallow dish, \$3.75; relish, \$2.75; celery, \$4.50; 7 1/2" open compote, \$3.50; v. vase, \$4.

Covered butters: Baby Thumbprint, etched leaves & flowers, \$8; Nail, etched, \$5; plain, deep base, etched, \$2; clear Daisy & Button with open edge, oblong, \$4.75; Cane with Fan edge, \$3; Alabama, base edge slightly rough, \$3.50.

Mascotte covered cheese dish, not etched: \$4.75.

Decanters: Clear blown with etched grapes, matching stopper \$3.75; Honeycomb, etched, stopper, \$5; Daisy & Button with Narcissus, \$4.50; 6 matching wines ea. \$1.50; matching tray, edge chip, \$2.75 or set for \$12.50.

Diamond Quilted: 6" amber flat dish, \$4.75; 7" clear bowl, flat, \$2.75; 2 clear 4 1/2" saucers, slight roughage under both, ea. \$1.75.

23" G.W.W. lamp, light to apple green, red wild roses, brass nile, \$30.

Pink Overlay shade, 2" top and 7 1/2" bottom, \$9.50.

10" Majolica man with wand with cigar holder, ash tray, etc. \$14; 9" Indian tobacco jar \$18.50.

White Ironstone: Teapot, nice, \$10; relish, embossed wheat design, \$2; gravy boat, crown handle, glaze checks, \$1.50; 1 soup plate, \$1.25.

Tea leaf Ironstone: 6 butter pats, Meakin, 3 small nicks set, \$3.75; 8 1/2" x 12 1/2" Meakin Platter \$3; 10 x 14" Wedgewood platter \$4.50.

4 Pretty floral, nice china, trays, all for \$10.

2 nice flat celeries floral, pr. for \$5.

10" oval open edge bowl, pr. pheasants on branches \$6.75.

Reply stamp and postage for shipping appreciated.

MICHAEL CODY, JR.

356 Tappan Street,
Brookline 46, Massachusetts

Horn of Plenty: 12 saucers, ea. \$3.00; compote 8" x 3 1/2" high \$17.50.

Liberty Bell: creamer, app. handle \$10.00; 6 footed saucers, ea. 3.00

6 Jacobs Ladder cordials, ea. 4.50

6 Bellflower egg cups, ea. 4.50

5 Lion 4 1/2" footed saucers, ea. 4.50

Thousand Eye celery, plain stem 9.00

Powder & Shot cnd. butter 9.00

Sandwich Star whale oil lamp, 10" 25.00

Opal Hobnail round frilled celery 10.00

Cable cnd. sugar 20.00

Paneled Forget-me-not goblet 4.00

Authentic & Proof. Parcel post extra.

MARY C. SHEEHAN

256 Converse St., Longmeadow 6, Mass.

Occupational shaving mugs: Automobile, picture excellent, shows wear otherwise, \$20; Optician, excellent, condition \$24. 2 Vaseline Rose Sprig celeries, ea. \$7. Tiffany signed footed, salt, \$4

Sugar footer, creamer, footed, etched, fern pattern, V. G. Pl. 33, \$5. "Nahant Hotel" 8 1/2" plate, dark blue, \$17.50. "Landing of the Fathers" 8 1/2" plate, medium blue, slight damage, a nice buy

6 Wedgwood marked 9 1/2" plates, tulip & maidenhair fern motif, basketweave border, ea. \$3.75. Grey bisque cat, old, 3" tall, seated, bonnet with gilt trim, \$4.50. Milk glass syrup, stippled leaves at base, lover pewter top, \$7.50. Bennington, each signed, Spaniel paperweight, professionally repaired, \$22. Parian syrup, birds in nest, shows small damage, a good buy at \$9. Wash bowl, flint enamel lovely glaze, \$40. Bottles: large tulip scallop, \$3.50; amber Policemen's Billy, \$3.50; clear Carrie Nation, \$2.75. Vics. Novelities: V.G. plates, 104-6 blue, \$7; 104-7 blue, \$4.50; 104-12 blue, \$6.50; 106-2 vaseline, \$4.50.

Mail Order Only Satisfaction Guaranteed

MARGARET H. JOHNSTON

1 Primus Avenue, Boston 14, Mass.

Rose Medallion oval dish, 9 1/2" x 7" \$ 8.00

Dark blue Staffordshire gray-blue boat 4.00

2 pieces Cauldon: pink, blue and yellow flowers, platter 12 1/2" x 10 1/2" \$7.50; deep dish 8 1/2" x 6 1/2" 5.00

6 Wedgwood Band cup, plate, lot 5.00

2 Early soft paste 7" plates, pink and green, each, 4.00

Rare Rose-point and Duchess Bertha, 6" deep, 2 yds. outside measurement, write

NOLA CUNDIFF

616 Maple Street, Lawrenceville, Illinois

Lovely handpainted lustre china candle holder, 7 1/2" tall, Austria \$ 5.50

Old German stein, pewter cover, 1 litre, hunter shooting deer, dog, scenery indescribably beautiful, collectors item 19.50

LaBelle china rare chow plate, 14", beautiful quality 12.50

Tumblers: 2 green, enamel trim, frosted rims ea. \$3.00; 3 Shell & Jewel, ea. \$2.50; 1 cranberry Spanish Lace 3.75

Express extra Mail order only

JUNE RABOURN

Lawton, Kentucky

1. RAINBOW M.O.P. finger bowl and plate. Proof. Write. Also small vase in Rainbow.

2. Exquisite pair Raindrop M.O.P. miniature lamps. One deep buttercup yellow, other rare green.

3. Lovely deep cranberry cov. powder or candy jar. Flat thorny knob, big as a walnut, in a circle of clear blown points.

4. Pink and white end-of-day cup. Clear app. handle.

5. Few pieces of Wheeling Peachblow for collector.

6. Signed Tiffany 6" perfume. Orig. stopper

7. Set 6 old plain white semi-porcelain bone dishes. Some discoloration. 6 for \$5.00.

8. Some lovely floral bone dishes each 2.00

9. PATTERN GLASS: 2 Minerva goblets, each \$9.50. Cabbage Rose celery \$12.00, tumbler \$8.50. Beaded Tulip goblet \$5.50.

10. 4 matched large Ashburton goblets, set. 20.00

11. Lovely tall slender amethyst bud vase. Some enamel. 5.00

12. A truly outstanding serving tray, 18" dia. Heavy glass, all over beautiful enameled leaves and berries in autumn colors. Signed Legras. 30.00

13. Photo of some outstanding pieces Copper Luster.

Harriet Davidson Bolan

84 Waterman Street,

Providence 6, Rhode Island

Rare 9" BRASS WALL HANGING MATCH HOLDER, game and game bags, \$6.50.

14-1/2" Walnut Victorian frame, fine condition, gold liner, \$3.75.

8 MOST UPUSUAL CHARMS, some gold plated, hammer T square, screwdriver telescope, wrench etc., \$1.75 each.

Lovely four piece colorful LIMOGES TEA SET, includes footed teapot, cov. sugar, creamer and sugar shaker. Pink roses, greens and wide gold trim. \$20.

Set of 6 LIMOGES DEMI-TASSE c/s. Almost modernistic floral design. Colorful and good taste. Set \$15.

Pr. Diamond point quart decanters, matching stoppers, \$32.

Early tin candleholders: 3, 4, 6, \$3.50 each

COLONIAL BAKING OVENS for bob whites, \$6.50.

Pink early hand wrought ANDIRONS, 14" to loop top, \$14.

Iron cricket BOOTJACK \$3.50. Iron beehive STRINGHOLDER, \$3.

Hard to find 8 piece WAFFLE IRON, Gould E. 98 \$14.

SNUFFERS on 3 feet: brass, \$3 and iron, \$2.50; peg, in Sheffield conical shaped one, \$3.50. All good and early.

Hudsons pal. set divided dishes, ONION PATTERN. Old Berlin mark. 7 1/2" x 29". \$15 each.

Transportation Extra - Stamp Please

BIT O'HEAVEN ANTIQUES

Route No. 121, Cambridgeport, Vt.

TRANSPORTATION EXTRA

9" High D. & B. celery vase, tulip shape, \$6.00

4 Liberty goblets, ea. \$1.75

Green & white Jasper hair receiver, heart shape, classic design 5.00

Frosted melon shape candy dish, silver cover, 4.50

8 1/2" Amber D. & B. shoe, 5.00

Green Ear-of-Corn pitcher, 3 1/2" h., Kamm 11-62 3.00

6 Dewdrop with Star footed saucers, write

D. & B. with Crossbar berry bowl & 6 saucers, set 9.00

GRUNEWALD'S ANTIQUES

604 N. Wisconsin St., Elkhorn, Wisconsin

1. STAFFORDSHIRE PARROT, hgt. 9 1/2", beautiful \$45.00

2. MINIATURE LAMP yellow satin glass, umbrella shade, perfect 45.00

3. PINK BRISTOL calling card tray on stand, A beauty 32.00

4. SATIN GLASS re1 G.W.W. lamp, bullseye, hgt. 25" electrified 48.00

5. DAISSY & BUTTON, clear 5 bottle, all glass caster set, wire handle 19.50

6. WILDFLOWER amber water tumbler 9.50

7. AMBER FINECUT plate, 10 1/2" 11.50

8. RANS LEG blue, square w. pitcher. Rare 32.00

9. WILLOW OAK amber creamer 10.00

Write Wants - Express Collect - Stamp Please

JOHN RAMSAY

5441 Walnut Street,

Pittsburgh, Pennsylvania

LION 9" oblong footed covered dish, Lee Pl. 93, \$20.00

FROSTED CRANBERRY HOBNAIL bowl, 9 1/2", rounded to flared triangular ruffled rim, 3/4" flake on foot, all hobs perfect, 32.50

CLEAR BLOWN GLASS MUG, 4 1/2", horizontal ribs, applied handle, probably Cambridge, 8.50

STAFFORDSHIRE 8" plate, white rose relief rim, black print, "Fanny Lind" and bust touched with blue and red, 9.50

STAFF. GROU. "Uncle Tom & Eva, 11", well modeled, Tom holds open book, 27.50

WEDGWOOD covered urn, 6 1/2", satyr-mask handles, Flaxman dancing figures, etc. in white on gunmetal gray, "Wedgwood, Eng." 35.00

WEDGWOOD cane-colored mug, 3 1/2" x 3", child relief, early mark 22.50

COPPER LUSTER pitcher, 6", footed shape, flower wreath in dull green and yellow enamel on neck, pink luster Illinois, proof, 35.00

COPPER LUSTER goblet, 4 1/2", pink luster resist band at rim, proof, 35.00

SET OF OVERLAY GLASS tableware, amethyst cut to clear in unusual scroll design, made by Steuben, circa 1930, 80 pieces, plates, goblets, wines, etc., write

CLARA S. MUELLER

U. S. Route 20, West Springfield, Pa.

WATER PITCHERS: Ashman, \$6.50; Shell & Jewel, \$3.50; apple green, blown, ruffled sq. top, enam. dec., \$7.50; Ironstone, wheat pattern, 3 qt., beautiful, \$7; clear Mary Gregory, girl, scalloped sq. top, reduced, \$15; clear Mary Gregory, girl, plain, tall, rd. collar, \$9.50; amethyst, tankard, enam. flowers with gold, \$10.
Powder box, dark blue portrait, special, \$7.50.
H.P. sugar & creamer, soft gr. background, gold handles, \$7.50.
Rose bowl, 5", deep cran. w. opal Daisy & Fern, \$12.50.
Grasshopper flat 10" fruit bowl on legs, lovely for floating flowers, too, reduced to \$5.50.
Pr. Bisque figurines, 9 1/2", b.g. soft blue, \$22.50.
Pr. pastel figurines, 9 1/2", colonial, pr. \$25.
V.D. & B. hand salt size, \$4.50.
Clear, raised wing, bird salt, cherry, \$4.50.
Pr. 7 1/4" cut glass candlesticks, lovely, \$5.50.

Stamp for Reply - Transportation Extra

DORIS S. BROWN

118 Standish Ave., So. Braintree 85, Mass.

Early marked WEDGWOOD dark blue pitcher, 5 1/2", \$12.00.
Early marked WEDGWOOD light blue oval box, gold sides and bottom, 3", 10.00.
Marked WEDGWOOD, England, candlestick, 7", dark blue, 14.00.
AMBERINA toothpick holder, 10.00.
PEACHBLOW vase, Mt. Washington, bulbous, ruffled top, 4 1/2", 16.50.
Blue WILDFLOWER tumbler, 7.50.
Blue 1000-EYE mug, 7.50.
MULBERRY soup plate, 7.50.
2 BOHEMIAN SANDWICH decanters, vintage pattern, all red or clear-with-red. Each, 10.50.

LAIRD'S ANTIQUES

Morristown, Minn.

HEAVY PANNELED GRAPE: 3 lemons, ea. \$7; sauce, \$3.
GOBLETS: Clear Willow Oak, \$6.50, blue, \$12; 2 Dahlia, ea. \$8; Dinner Bell, \$2.75; Polar Bear, \$12; Beaded Tulp, \$6; blue Double Beetle Band, \$6.50; Fishscale, \$6.
CANARY Finest & Panel wine, \$5.50.
BEADED GRAPE: clear relish, \$4.50; green relish, \$7.50; green celery vase, \$12.50.
AMBER WHEAT & BARLEY creamer, \$7.50.
3-FACE saucer, etched, ea. \$10.
3-FACE goblet, \$18.50.

MENAGH'S ANTIQUES

1801 So. Limit, Sedalia, Missouri
GOBLETS: Barley, Cube, Square Stem, Marquise, 2 Currier & Ives, Nailhead, Block & Star, each \$3.50; Pan. Forget-Me-Not, Pressed Leaf, Chain with Star, Parrot, each \$4; Rose-In-Snow, little cloudy, \$10; Hamilton with Frosted Leaf, \$6.50; Ripple, Melrose, Rosette & Palms, 2 Haley's Comet, Hanover, Fan with Diamond, ea. \$3; Flint, Diamond Point, \$8.
PLATES: 808, 9 1/4", \$3.50; Stippled Fuchsia 10", Handled Palmette 8 1/4", each \$6.50; Chain with Star, 7 1/4", \$3.
BREAD PLATES: Jewel & Dewdrop, \$4.50; Chain & Shield, \$7; Fan with Diamond, \$4.
Pr. Frosted Ribbon CERAMICS, \$25.
Erewhon banana STAND, \$12.50.
Moon & Star 8" BOWL, \$10.
6 Earthen SAUCES, \$6.50; RELISH, \$2.50.
CREAMERS: Pleat & Panel, \$5; Wheat & Barley, Jewel Band, each \$4; Jade Diagonal Band, Beaded Oval & Scroll, each \$3.
Flint WINES: Sawtooth, \$6.50; Tulp, \$5.
Cartage - Stamps Extra - No Reproductions
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HANDSEWN

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Inspired from Great-Grandmother's corset cover. MADE TO ORDER: Original handsewn Negligees and Nighties of imported lace heading and French batiste.
IMPORTED lace heading camisole bodice with tiny puff sleeves of same, flowing soft full skirt of French Batiste. White only, with baby blue satin ribbon run through heading, all handsewn. Excellent for brides.

Negligees \$ 74.95
Nighties 47.95
Set (Negligee & Nightie) 110.95
State size and height. Cash basis only.
Allow 2 weeks delivery.

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1. Chinese Chippendale revolving tilt top coffee table. Exquisitely painted black tray with mother-of-pearl inlays. Glass top. Finest quality mahogany antique piece in top orig. condition. A scarce and rare find. Price \$150. Have picture.
2. A few large dolls for collectors. Write.

Transportation Extra
Satisfaction Guaranteed**MARGARET PHILLIPS**

23 N. Paul St., Stoughton, Mass.

New England Peachblow rose bowl \$20.00
Amberina pitcher, I.V.T., medium size; lovely color 32.00
Rubina Verde, I.V.T., covered sugar, vaseline cov. & handles 14.00
Hinged covered vase crest box, very colorful 12.50
Very dainty c/s, hand painted, L. France 3.50
Blue Satin, art cameo vase, 9" 12.00

MARIE M. ROENICKE

5450 Livernois, Detroit 10, Mich.
Purple & green iridescent, with flower basket kitchen set. Germany: 6 large, 6 small jars, darling salt box, oil and vinegar; this set is exquisite and complete, \$25. Mercury tie-backs, nice ones, pr. \$3. 6-Cup Tomato soap, green leaf handle and final, Japan, \$8. Another scrapbook, exceptionally beautiful, newly rebound, large die cuts, trade cards, valentines, an outstanding red book, \$10. Old London graphics, Xmas numbers, 1907 to 1911, ea. 50c.

Transportation Extra - Stamp, Please

HELEN M. WHITE - HOUSATONIC, MASS.

MILK GLASS water pitcher & 6 tumblers, handpainted roses, set \$18.50
2 AMETHYST tumblers, applied M.G. handles, 5" tall, ea. 3.50
Small SILVER OVERLAY perfume bottle \$4.00; another, end off stopper 2.50
6 BONE DISHES, semi-porcelain, sprays of blue flowers, ea. 1.00
11 All white fine PORCELAIN c/s, raised leaves and panelled, ea. 1.00
Amberina I.T.P. water pitcher, amber applied handle 28.50
CRANBERRY pear-shaped glass shade, 7" tall, 4" opening 5.50
Large red plush ALBUM \$5.00; 2 small, embossed leather, ea. 2.50

CABBAGE LEAF plate, rabbit center, small rim flake \$10.00
VASELINE CRUT, Greenwood DEWEY pattern, orig. stopper 15.00
PRINCESS Haviland water pitcher, proof 20.00
DRESDEN BONE DISHES, marked Dresden, Germany with crown, 5 perfect, 1 with rim flake, tiny flowers, set 15.00
2 RANSOM Haviland c/s (soffee). Each 5.00
Piano lamp, newly brass plated Write

DIXIE GIFTS & ANTIQUES
U. S. Alternate 31, Kokomo, Indiana**GRACE HEIDEL**

15 Crannell Avenue, Delmar, New York
PAIR STAFFORDSHIRE DOGS, red and white, gold chains, \$50. DRESDEN BOWL, marked Silesia, gold mounting, jewel handles \$35. PUZZLE TEAPOT, MARKED BRAMBLE, known as Cadogan pattern, rich brown glaze, \$30. IRONSTONE SAUCE BOAT, ladle and tray, MARKED J. WEDGWOOD, \$20. 3-FACE CAKE STAND 9" diam., \$20. 6 IRONSTONE plates, colored floral decorations, marked E. Challinor "Canelia," ea. \$5.50. "SPRING" WOODEN MOLD, 8x12", both sides beautifully carved, write for particulars, \$25. Shipping extra. Photos on request.

G. L. TILDEN

— Antiques —

NORTHBORO, MASS.

DIAMOND POINT water pitcher, \$30; creamer, \$15; celery vase, \$15; wine, knob stem, 4 1/2" tall, ea. \$9.50. CLARET, knob stem, 5 1/2" tall, ea. \$12.50. HORN OF PLENTY goblets, ea. \$12.50; champagne, ea. \$22.50; wines, ea. \$20; egg cups, ea. \$7.50; sugar bowl, \$20; scarce dome top sugar bowl, \$27.50. Washington head butter dish, chip off from forehead to tip of nose, \$50, very rare. Quart decanter, cut shoulder, Honeycomb, lovely, \$37.50. ALL GLASS LAMPS AT \$25 EACH. SPECIAL THIS MONTH ONLY. New England Pineapple creamer, \$35, perfect; sugar, \$25. LARGE COLLECTION OF LION ANTI WESTWARD HO PATTERNS. Set of 8 footed tumblers in Beaded Grape Medallion Banded, AT \$8.50 EACH. Footed tumbler in Frosted Roman Key, \$6; Thousand Eye square 8" compute in blue, \$15; goblet, blue, \$15; butter dish, clear, \$15; Liberty Bell compute and 4 footed sauce dishes, lot \$17.50; Wildflower 9 1/2" plate, \$7.50; canary tumbler, \$6; 6 1/2" sq. deep dish, \$7; amber oblong tray, 10 1/2"x8", \$10; green oblong compute, 10 1/2"x8", \$25; oblong tray, 10 1/2"x8", green, \$12.50; square deep dish, 7 1/2", \$12; pair green celeries at \$15 each; amber Primrose plate, 7", \$6; 3 U. & B. 6" sauce dishes, lot for \$7.50; Amberina hair receiver, marked Libby, rare, \$35; cruet, lovely, \$35; square finger bowl, \$22.50; square creamer, Thumpert, \$25. LOVELY BOWL, scalloped, Thumpert, 7 1/2", 3" deep \$50. VERY PIECE SEEN. Also tumblers, punch cups, toothpick holders and vases. All in lovely deep colors and just one wine in Amberina. SATIN GLASS: Lutz bowls, marked HENNINGTON PIERCE; ivory, canary 3 mould contact, Lily Pad handled vase. Stiegel type covered flip and strap handle mug. Lacy Sandwich glass, very large collection. Cameo glass pieces by Webb, from \$125 to \$2500 each. Rare pieces by Westwood. Collection of Cape St. Mont, over 100 fine paperweights, Battersea and French boxes. Enamel singing bird caskets of the finest; set of OLD LIMOGES ENAMELS of the caesars of 17th Century; MARKED HENNINGTON PIERCE; ivory, canary mugs; LUSTER in copper, pink, silver, gold, silver resist, purple resist, canary; Wedgwood moonlight luster; early figures in DRESDEN, CHELSEA, MEISSEN, K.P.M., BASALT & STAFFORDSHIRE. 100 GLASS AND CHINA CUP PLATES. Historical blue plates, platters, pitchers, cup plates, wash bowl and pitcher, etc.

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P. O. Box 293 — Phone 546-J

PROOF & AUTHENTIC — EXPRESS EXTRA

1. STORK pattern creamer & open sugar bowl, \$7.50
2. Pretty china shaving mug, VICTORIAN scene, gold trim 3.75
3. 6" A. B. O. glass plate 3.50
4. PLATE, blue, floral, Staffordshire, English china covered tureen, rare 15.00
5. 10" FLOW. BLUE Charles Dickens Royal Doulton plate 9.75
6. 5 1/2" GERMAN DRESDEN plate, floral edge, Victorian group center dec., floral and gold trim 5.00
7. BISQUE: 6" long rabbit eating carrot \$9.75; 5 1/2" long pig 5.50
8. LUTE TEA LEAF 8 1/2" meat platter, 2 sauces and 2 salad plates, all for 7.50
9. Computes: 7 1/2" CABBAGE ROSE pattern, covered \$15.00; 6" 3-FACE, covered \$15.00; 8 1/2" frosted moons, MOON & STAR, covered 18.00
10. FRENCH LIMOGES HAVILAND 9 10" Oak Leaf pattern dinner plates, ea. 3.50
11. 6 Lovely snow white china BONE DISHES 6.50
12. 1 Amethyst, 1 amber, BLOWN ROLLING PINS, rare, ea. 9.75
13. 14 DEW WITH RAINDROP goblets, ea. 3.75
14. Large CHINA chop plate, pastel floral dec. 6.50
15. WINES: Kokomo \$2.50; Ladder \$2.75; King's Crown \$2.50; Etched \$2; Blue Plain \$3.50; Colorado \$2.75; Block with base chip \$2; Basketware with Rose \$2.50; Shell & Diamond \$2.75; Loop & Pyramids \$2.50; Dew with Raindrop \$2; D. & B. with Narcissus \$2.50; Milton Pleat Band \$2.50; Hearts of Laven \$2.75; 6 clear with amethyst, has enamel lilies of the valley dec, set \$12; MATCHING DECANTER \$3.75; 6 clear with beautiful enamel floral dec, set \$12.00; MATCHING DECANTER \$8.75; 2 Lute heavy Panel Grape wines, ea. 2.75
16. WHEAT & BARLEY covered sugar bowl. All clear ROYAL CRYSTAL cor. sugar bowl MOON & STAR covered sugar bowl 5.00
17. 8" glass ROOSTER on heel 3.75
18. TUMBLERS: 4 blue with enamel dec. 7.50
19. \$3.50; 4 cut glass, \$3.50; 3 green with enamel dec., ea. \$3.50; 4 blue Inverted Thumbprint, ea. \$3.75; 1 amber Wildflower \$5; Sawtooth \$5; 2 amethyst Inverted Thumbprint, ea. 3.75

Words of Tribute

West Virginia — Enclosed please find my renewal to HOBBIES. I have been away and have missed some copies. The last issue I received told of Mr. Lightner's death. This is certainly a great loss to HOBBIES in general. The first thing I always read in HOBBIES was his editorial page. I did not always agree with what he said but he *did* make you think about some of the things going on in this country. Put as I see it, the greatest thing Mr. Lightner did was to bring collecting to the average person through the medium of HOBBIES. The friendly spirit of collecting predominated, and it did not try to high-hat anyone. In other words, Mr. Lightner introduced and published a *fine* general hobby magazine for the average collector. Now that he has gone on I hope that the staff will continue to issue it in the same spirit, and the bigots be hanged! — *Archie Slabaugh*

oOo

Massachusetts — In the rush of school work, I forgot to renew HOBBIES. Please send it at once. Kindly accept my sincere sympathy on the death of Mr. Lightner. His family and fellow workers will be consoled with the knowledge that he will always be remembered for his valuable contributions to the field of antiques and for his staunch and forthright support of honesty in business and in government. — *Elizabeth MacMahon*

oOo

California — With great sorrow we read of the passing of Mr. Otto C. Lightner. His Museum at St. Augustine will stand as a living memorial to a great man and a great friend of all hobbyists. — *M. M. Harris*

oOo

California — May I at this late date extend my sincerest sympathies and regrets to all members of HOBBIES staff? I am sure that his passing will continue to be a deep sorrow to all concerned. Mr. Lightner's life's work was completed with the establishment of his great museum in St. Augustine, Fla. and his memory will live forever in that Museum, and in fact in the hearts of all true and sincere collectors. — *Mrs. Flora C. McKiernan*

oOo

Indiana — It was a terrible shock to learn of Mr. Lightner's death. I had learned to like him so much, and always admired his outspoken editorials. No one can ever take his place. Tears are futile and words are empty, only time will heal our hearts. Just wanted the staff to know I sympathize with you, and in fact with all who knew and loved him. — *Mrs. Vera Duggan*

oOo

Texas — The antique world suffered a real blow in the passing of Mr. Lightner, as he was indeed its champion. While we didn't know him per-

sonally, his writings were so forceful that we felt we knew him. We would like to extend our sincere sympathy. — *Jeannette Kassel McCamey*

oOo

New York — We never met Mr. Lightner, but he seemed real to us, a personality far above the average, with a great appreciation of the beautiful. It must be sad to have him gone. He must have left you, his staff, many wonderful memories. We know you will all carry on from where he left off. — *Leon & Sophie Frank*

oOo

Maryland — I was shocked and saddened by the news of Mr. Lightner's sudden death. His generous, sensitive and valiant spirit has been a tremendous inspiration. I had the pleasure of meeting him once at one of his antique shows, and was very much impressed. I shall miss his fine, highly spirited and interesting editorials. I know he loved his HOBBIES Magazine, so I am convinced that with his vision he planned well for its continuance. I hope and wish for its continued success, and for those who will carry on the very best of everything. — *Susanne McKenna*

oOo

Illinois — No one can ever take Mr. Lightner's place and do all he has done for everyone in every way possible in the antiques field. He was a very ill man when I met him as he was conducting his Atlanta Antiques Show in 1950. He should have been resting then, but he was visiting and meeting people as though nothing was wrong. He was our guiding star in the antique business. I just hope all his wishes are carried out as he would wish them. He more than deserves that if at all possible from everyone. To you of the HOBBIES Staff, I'm sure you feel as I do, that the bottom fell out of your world, too, when you lost one so faithful. — *Mrs. Fern Miller*

oOo

Virginia — Mr. Lightner was indeed a collector's friend, especially for the stand he took against reproduction material. — *Mrs. K. E. Lane*

oOo

Texas — I miss Mr. Lightner's talks (our political views were the same), but even down on the "Texas Border" HOBBIES Magazine grows more enjoyable and necessary. It is interesting and profitable diversion from too many national worries. — *Mrs. C. L. Neyland*

oOo

North Carolina — We feel that the staff of HOBBIES Magazine are our old friends. And, oh, how we do miss Mr. Lightner and his page. His passing was such a shock to us all. Last year we visited Lightner Museum of Hobbies in St. Augustine and it was the high spot of our trip to Florida. I have never ceased to marvel at the wonders in those great collections, great interest among collectors and

Our plans for next summer include a visit to Chicago, and it will certainly be a thrill to see the home of HOBBIES and meet those who help make this wonderful magazine possible, also the dealers in the World's Antique Mart in the same building. Wishing all still greater success. — *Mildred and Bob Pfaff*

oOo

Ohio — I was greatly shocked to learn of the death of my friend, O. C. Lightner, who has done so much for all of us interested in hobbies. But his work will go on—in St. Augustine and in Chicago, led on by the HOBBIES staff.

I'm glad that it was my privilege to meet him personally in Chicago and to have the great honor of being made a "Saint of St. Augustine," and contributing a few items to this wonderful museum.

In this connection, please remember me to his family and the HOBBIES staff for the fine work they are doing to promote this work.

Due to sickness, I was unable to get HOBBIES and consequently did not know of Mr. Lightner's passing until now. — *Adolphus G. Williams, Williams Research Library*

oOo

Connecticut — Somehow it seems Mr. Lightner should have lived on and on, because he has done more good than harm to people, but his name and good works will remain for all of us who knew him through the magazine . . . to enjoy, and for those who follow . . . to wonder how it could all have been done through the leadership of one man and his faithful helpers and readers. — *Michael Wolek*

oOo

New York — Kindly renew my subscription, also that of my sister . . . May I join the thousands who offer you sympathy in Mr. Lightner's passing. He had such an astute and vibrant personality, I do not know how you will ever replace him. If you were to print up a book of editorials, I am sure there are many who would like to own it. In looking through old HOBBIES, I always pause to reread his writings. With greetings for 1951. — *Margaret Clark*

oOo

Wisconsin — We only heard of Mr. Lightner's passing a short time ago. Hope HOBBIES and the Chicago Antiques Shows and Hobby Fairs which he founded will carry on. We want to express our deepest sympathy in your great loss, and the loss to all of us in the antiques business. We sincerely believe that Mr. Lightner was the one person who was responsible for putting us and many thousands of other dealers on their feet as far as the antiques business is concerned. Without the shows which he started and pioneered in and HOBBIES Magazine which he originated, we are sure that there would not have been the

dealers alike as there is today. We exhibited in those early shows and have taken HOBBIES Magazine for more than 20 years. — Mr. and Mrs. A. J. Mirdorf

oOo

Illinois — I have waited a while to write you, as I knew you were all greatly taxed for time. One of the most pleasant memories of Mr. Lightner's antiques shows in Chicago in which I exhibited, was one evening when he donned a dress suit for the occasion and stopped at my booth for a brief chat. He will be missed indeed. — Myrtle Eads

oOo

New Jersey — Although I did not have the pleasure of knowing Mr. Lightner, I shall, as well as every HOBBIES subscriber continue to feel a personal loss. Through his page he seemed such a vital, dynamic person, and succeeded so well in projecting that sort of personality, I'm sure he will remain long in everyone's memory.

Under its staff, I know HOBBIES will continue to be "The Magazine for . . . and of . . . Collectors." — Elizabeth B. Bennett

oOo

New York — One had the impression that a man of Mr. Lightner's calibre would be with us forever, and I think that the spirit of what he was trying to do will be. We extend our sympathy, and our pledge for support in the continuation of his work and ideals. — John D. Moffatt

oOo

Georgia — It was with deep regret when I read that Mr. Lightner's work had ended as publisher. I could but wonder what provision would be made to continue HOBBIES. From the expiration notice received I know that you are carrying on the work which he has inaugurated and developed with such great success. I am enclosing my check to continue my subscription. — Lila May Chapman

Ruby Thumbprint Vintage, etched; Water pitcher, \$35; 3 tumblers, ea. \$9; 1 toothpick holder	\$ 6.00
6 Royal Austrian salt dishes; pale green iridescent lined	7.50
Ransom Haviland: Covered veg. dishes, \$15 ea.; 1 flower bowl, \$10; 6 demi-tasses, \$30; 1 vintage pattern glass tray	10.00
8 Ransom pattern Bavarian cups & saucers	40.00
C. & I. prints:	
"Taste for the Fine Arts"	10.00
"Little Daisy"	6.00
"Helen"	2.50
9 K. Crown T. P. wines, ea.	2.50
1 K. Crown T. P. toothpick	3.50
1 Pink lustre handless cup	10.00
1 rose trimmed china tea strainer & drip	5.00
1 Grape pattern tea tile and matching pickle dish, German china	2.50
2 Dauguerreotypes	Write

MRS. J. E. McDERMOTT
Route No. 5, Ottumwa, Iowa

Out of THE SCRAPBOOK

Wesley's Mark on Old English Pottery

By CHARLES CARTER

in the Bazaar, Exchange & Mart

In many of our museums there are to be found teapots, jugs, mugs and wall plaques decorated with transfer printed portraits of John Wesley and inscribed with Biblical texts or Methodist homilies.

Most familiar of these are the teapots of which there are examples in the Victoria and Albert Museum, the Liverpool Museum and the Fitzwilliam Museum, which bears on one side an engraved portrait of John Wesley, surrounded by a rococo scroll, containing the words: "John Wesley, A. M., Fellow of Lincoln College, Oxford."

On the reverse is a rococo panel, with vignettes of St. Peter and the Cock, of the Good Samaritan, and of a book entitled Watts' Hymns, introduced into the framework, enclosing an inscription: "Let your Conversation be as becometh the Gospel of Christ." Wesley was apparently afraid of the type of conversation which sometimes went on over a cup of tea. The lids of the teapots usually bear three cherubs.

In some cases the engraved portrait is signed underneath "Green, Liverpool," showing it to have been transfer-printed at the Liverpool works of Sadler and Green, probably after 1770 when Sadler had retired. The cream ware body may have been made in Liverpool, too, but it is probable that these were made in Staffordshire and sent to Liverpool for painting.

The engraved portrait on those signed by Green is that by J. Greenwood, published in 1770, after the portrait by Nathaniel Hone, R. A., the eminent miniaturist and Founder Member of the Royal Academy, which hangs in the National Portrait Gallery.

Hone's portrait was painted in 1765-6 and was also engraved by Bland and anonymously. Greenwood also engraved in mezzotint a portrait of George Whitfield.

At City Road there is a jug bearing a transfer-printed portrait of Wesley reading from the Bible. This is apparently the engraving by Ridley, well known as an illustrator of the *Evangelical Magazine*, which was executed from a miniature by Arnold, and which formed the frontispiece to Benson's Edition of Wesley's works (1807-13).

The engraving also closely resembles the small panel portrait of Wesley in the same Museum which is attributed to Christopherson, and which may be a copy of Arnold's miniatures.

Both the Greenwood and Ridley engravings are found on small earthenware plaques with Methodical inscriptions, such as "The Best of all, God is with us," and "The Rev. John

Wesley, A. M., Founder of the Wesley Methodist Society established 1739."

Among some of the more unusual objects upon which Wesley portraits are to be found may be mentioned pepper-pots, ague mugs and a brandy flask. Wesley's portrait appears on the outside of one of the once popular "frog mugs."

A curious concatenation is that which places portraits of Wesley on either side of a jug and under the spout a portrait of Daniel O'Connell, "The Liberator," Irish patriot and orator, with the inscription "Ireland, Great, Happy and Free, First Isle of the Sea."

Medallions with relief portraits of Wesley were produced. Flaxman modeled one for Wedgwood, and after the death of Wesley in 1791 the profile relief modelled by Enoch Wood in 1780 was published in this form.

Among other pottery associated with Wesley may be mentioned an example of Cottage pottery made to represent Wesley's Chapel, City Road. In that museum is also a large earthenware teapot, said to have been given to Wesley by Josiah Wedgwood in 1741.

Wedgwood would only be eleven then, and Wesley makes no mention of the matter in his journals, and we must throw doubt upon this story, though it was subsequent to this date that Wesley condemned tea-drinking and refrained from its use.

I do not know of any porcelain decorated with a transfer-print of Wesley, such as Worcester produced to commemorate Frederick of Prussia and George II. Perhaps Wesley's national fame was too late for this honour, or is it that the porcelain was intended for a well-to-do market in which the name of Wesley was far from popular?

Glasses engraved with portraits of Wesley are to be found, though W. A. Thorpe, in his "History of English and Irish Glass," warns collectors against fakers who engrave portraits upon 18th century plain glass in order to enhance their value.

American Federal

By EDAN WRIGHT

in the Chicago Daily News

The beginning of the Federal period marked the end of the Colonial with the post-Revolutionary styles which saw the gradual decline of the Chipendale influence and the ascendancy of the classic through the Adam, Heppelwhite, Sheraton and Regency inspiration from England and the Louis XVI, Directoire and Empire interpretations from France.

Economically, the new republic was toddling on its recovery from the war to the firmer steps of maturity and a new prosperity. Further evidence was the keen interest in architecture fostered by cultivated amateurs like Thomas Jefferson and re-

(CONTINUED ON PAGE 104)

News of the World's Antique Mart



Home of HOBBIES Magazine and the World Antique Mart, 1006 S. Michigan Ave., Chicago 5, Illinois.

Television fans who have noticed authentic Windsor settles, spinning wheels or other antique items on recent shows might easily find the same thing in the Mart. Various dealers have rented furniture and other unusual and interesting items to the National Broadcasting Co. and the American Broadcasting Co. from time to time, to supplement stage props in television shows. Helen Caro, of N. B. C. has found a wealth of authentic pieces since her discovery of the Mart. We have watched several television productions recently dealing with antiques and collector's items, but naturally the ones which interest us most are the ones we helped to furnish.

oOo

Although January is usually a slow month for all phases of business, many dealers and collectors from near and far have visited the Mart in search of their special wants. Mrs. E. R. O'Neill of Seattle, Washington, was among the most recent visitors. She was very impressed with the Mart and the congenial attitude that prevails among the representative dealers.

oOo

Buyers attending the Furniture Convention in Chicago have purchased many lovely articles which will be shipped to their decorating departments. Nothing can complement a room furnished in good modern more than an unusual piece of antique furniture in contrasting shape or color.

oOo

Bob Kaehler who is stationed at Fort Leonard Wood, Mo., took time out from a recent week end pass for a short visit with his friends in the Mart.

Anne Ward closed her shop during the month of January for a vacation in Ohio. She planned to do some antiquing during her stay. We think one of the most interesting bits about this business is vacations. It seems individuals with uninteresting positions look forward to vacations to get completely away from everything, while the antique dealer is anxious to close up shop to go on a buying trip. Thus it seems antiquers have a year 'round vacation.

oOo

James Hall of the Continental Galleries has added some very unusual pieces of Old Paris to his already fabulous stock of Meissen and Dresden. Joan Schiavon is featuring Oriental Mortuary figures in her shop this month.

oOo

Charles Marston and Bruce Elrod spent several days in Saint Augustine after the antique show closed, to see completely the Lightner Museum.

oOo

We wish to extend our sympathy to Isobel Gordon in the loss of her mother recently. Miss Gordon, formerly with HOBBIES staff, has been operating her book store in the Mart since its second floor was opened.

oOo

News of the death of Edwin Whitcomb has just reached us. Mr. & Mrs. Whitcomb were avid collectors for many years. With the opening of the Mart, Mrs. Whitcomb established her shop on the second floor. Although Mr. Whitcomb spent little time here, he was very popular with dealers and collectors. He will be greatly missed by all his friends.

—o—

Recent Visitors to our World's Antique Mart

CALIFORNIA:

Tom Parke; C. T. Running; Mr. & Mrs. Oliver D. Clark.

COLORADO:

Mrs. E. Kroehler

CONNECTICUT:

Mr. & Mrs. Al Maleford.

ILLINOIS:

D. W. Hamilton, L. Kalom; Mrs. Leonard Swanson; Mrs. Harold J. Barnes; Marion Gridley; F. W. Maske; Mr. & Mrs. Ralph C. Wingriest; Mrs. E. L. Kindom; Mrs. R. S. Peterson; Mrs. John E. Kerns; Mrs. George Curtiss; Mary Dewey; Mr. & Mrs. James Stopple Kootz; Lynn Street; C. D. Wilkerson; Gordon Houser; Price Burgers; Mr. & Mrs. G. W. Bohwe; Dr. & Mrs. D. A. Drake.

INDIANA:

Mrs. M. Elizer; Mrs. Thos. J. Daily; Mrs. Romayne Scott; William H. Penn, Mrs. L. D. Wineinger, Mr. & Mrs. Lloyd E. Smith; W. A.

Lucas; Mrs. W. R. Myers; Mrs. J. G. Baughan; Mrs. Vernon E. Spaulding; Vernon Spaulding II.

IOWA:

Mrs. J. F. Griffith; Dr. & Mrs. G. K. Dice.

KENTUCKY:

Mrs. Emmette Clark.

MASSACHUSETTS:

Thomas E. Kneeland.

MICHIGAN:

Mr. & Mrs. Martain Marquart, Bertha J. Petersen, C. J. Avery; J. T. Lee; W. H. Owen; Maxine Plummer; V. Merkys; Bob T. Cyral; Mrs. Winfred C. MacFee.

MINNESOTA:

Mrs. L. L. Groy.

NEBRASKA:

C. D. Shreck; Dr. Gordon C. Graham.

NEW YORK:

Mrs. Mary W. Jekel.

OHIO:

Mr. & Mrs. Fairfax Lentz, Mrs. C. C. Blackmore; Mr. & Mrs. John Cauffiel.

OKLAHOMA:

Lee F. Harkins; Mrs. E. J. Gorecki; John Gorecki; Joe Gorecki.

OREGON:

Mrs. J. H. Griffith.

SOUTH DAKOTA:

Mr. & Mrs. J. V. Lowe; Julie Lorne.

TENNESSEE:

Mrs. Fannie J. Watt; Mrs. Hoyt Bill; B. H. Deakins.

TEXAS:

Mrs. H. I. Kirkpatrick; Mrs. Esther V. Nelson.

WASHINGTON:

Mrs. F. L. Trullinger; Mr. & Mrs. E. K. O'Neill.

WISCONSIN:

Mr. & Mrs. E. M. Slaggett; Raymond Swiersz.

WYOMING:

Mrs. H. O. Welsh.

FOREIGN:

Pablo Scherer, Mexico. Mrs. N. Elizer, Brazil. M. Spronle, Mrs. Robt. Sidey, Canada.

THE WELCOME MAT

is awaiting your visit.

Come browse for an hour or a day.

Whether individual collectors or club groups, you are cordially invited.

Special meetings open to the public

JANUARY 23

VALENTINE DISCUSSION by Agnes Sassier, well-known collector of valentines, Kate Greenaway, and other items.

FEBRUARY 9

A talk on early textbooks by Bruce Wheeler, assistant superintendent of schools, Springfield, Ill., and a collector of various memorabilia.

2:30 P.M.

World's Antique Mart

(In the Lightner Memorial Bldg.)

1006 S. Michigan Ave.
Chicago 5, Ill.

MRS. LILLIA STOREY

2825 East 132nd Street,
Cleveland 20, Ohio

DRESDEN lamp, with shade.....	\$140.00
CHINESE lime jade-quartz lamp, w. shade	150.00
PAIR FRENCH gold bronze comports with crystal bowls, mounted on onyx tripod base	150.00
ROYAL WORCESTER shell dish, aged crack on bottom, not through.....	45.00
PAIR MEISSEN BIRD PLATES, 8".....	50.00
PORCELAIN BOX, Meissen, Horn of Plenty shape	125.00
PORCELAIN BOX, Vincennes	60.00
BRASS CANDELABRA, 9-branch	35.00
OLD FRENCH BRASS TRIVET, 18".....	47.50
OLD RUSSIAN TOLE TRAY, 34x25".....	40.00

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Antiques

1817 Broadway
Little Rock, Arkansas

Almost anything in the
following pattern glass.

"Guaranteed Old"

Log Cabin - Opalescent Hobnail - Moon
& Star - King's Crown - Crystal Wed-
ding - Bullseye & Diamond Point - Picket
- Beaded Grape - Nailhead - Westward
Ho - Fan & Block - Three Face - Green
Herringbone - Amberette - Beaded Jewel
- Jumbo - Broken Column - Pleat & Pan-
el - Ribbed Opal - Ruby Block - Ruby
Thumbprint.

PLEASE MAKE OFFERS FOR FOLLOWING:

BLUE WILDFLOWER 5" pitcher, perfect.
BLUE D. & B. 8" pressed glass water pitcher,
a beauty.
WHEAT & BARLEY pressed clear glass 5" sugar
creamer and butter dish with top, slight crack
in dish near handle, not noticeable.
HAND & DOVE milk glass dish, "Pat'd August,
1889," lace design top dish, sapphire stone in
ring, beautiful.
OLD GERMAN PIPE stem runs through metal
head of Kaiser Wilhelm I labeled "Wilhelm";
beautiful porcelain bowl with full bust painted
portrait of blue-eyed, mustached prince in red
uniform with gold embroidery, crown above
head; applique of 1" blue flowers and gold
veined leaves (looks like Dresden) forming a
V-shaped frame for portrait bust. A beauty.
OLD GERMAN PIPE, painted porcelain bowl,
enrichment scene, labeled "Kindersegen," 48"
from stem to floor base.
AMBERINA I.V.T. PITCHER, 8" tall, fluted
top, applied handle, a beauty but has crack
one side near neck which is not noticeable from
opposite side even when held before strongest
light.
GONE WITH THE WIND lamps: One 30" ban-
quet style, \$60; others, 23" tall, pastel shad-
ings, various flowers, \$45 and \$50; one mini-
ature with umbrella shade, 15" high overall, \$40.
Other items, old pressed glass: Give Us This
Day bread trays, Baltimore Pear pitcher with
one goblet, etc.

ARD'S HOUSE & GARDEN
Brookhaven, Mississippi

We carry a large stock of all kind of
GOOD OLD EUROPEAN CONTINENTAL CHINA
at moderate prices.
Please feel free to tell us your wishes.

BALABAN GALLERIES

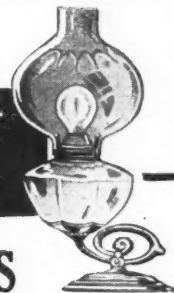
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HOURS: 10 A.M. - 5:30 P.M.

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at low cost ...
quickly ...
NO TOOLS
NEEDED



with **NALCO Solid Brass ADAPTERS**



Oilite
Adapter

Just unscrew and replace oil lamp burner with a Nalco
Adapter (complete with switch and cord). . . Faith-
fully preserves appearance of the old burner.

There's no fitting problem! Nalco Adapters are furnished
in several standard sizes to fit different model oil lamps.

Candelabra Adapter



Four
Different Styles

Oilite Adapters:

(Upper L.): Accommodate stan-
dard-base lamps—for practical
working and reading light.

Rayo Burner Adapters:

(Right): Accommodate standard
lamps—replace burners used in
large, round-wick Rayo-type oil
lamps.

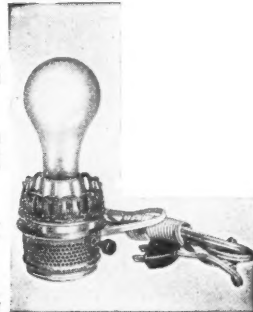
Candelabra Adapters:

(Left): Accommodate candel-
abra-base lamps—for candle-
light glow.

Electric Wick Adapters:

Accommodate Nalco Wick-O-
Lite lamps—for low light of
burning oil wick. (Not shown)

Rayo Burner Adapter



Write for literature and prices.

DISPLAY FOR NALCO
ADAPTERS AVAILABLE
FOR DISTRIBUTION TO
DEALERS.

NORTH AMERICAN

Electric Lamp Co.

1075 Tyler Street,

St. Louis 6, Missouri

HILL TOP ANTIQUES

Tribes Hill, New York

Lime green THOUSAND EYE 3 knob creamer	\$20.00
AGATA toothpick holder.....	25.00
BURMESE c/s in acid fin.	40.00
Ribbed Ivy whiskey tumbler, \$12; Cranberry MARY GREGORY hinged top powder jar.....	25.00
BELLFLOWER celery vase.....	23.00
Swatheart all glass lamp, 9 1/2" ..	20.00
Blue Wheat & Barley spoonholder.	7.50
Blue Wildflower creamer.....	12.00
Apple green Wildflower creamer..	12.00
Apple green Wildflower sugar....	12.00
HORN OF PLENTY celery vase..	30.00
WANTED: 3 1/2" Ashburton tumblers.	fe

LAURA WITMER

1719 Rittenhouse Square, Philadelphia 3, Pa.	
2 Finecut & Panel pickle dishes, ea.....	\$2.75
3 Finecut & Panel 6" plates, ea.....	4.25
2 Washington Centennial pickle dishes, ea.....	3.50
Double Spear creamer	6.50
Rosette cake plate on standard.....	6.50
5 Granby goblets, ea.....	3.75
Staff, plates and platters, "Caledonia".....	write
Spode tea set	write

BLUE BRISTOL vase, 3 1/4" at base and flared top.
Unusually graceful lines. \$8.
RIBBED OPAL covered butter, Leo, \$10.
DRAPERY runner, \$3.75.
PRINCE OF WALES PLUMES spoonholder, \$2.50.
STIPPLED CHERRY covered butter, \$4.50.
CLEAR DEER & PINE 8x13" tray, \$10.

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Antique Gold Finished CUP & SAUCER STAND

\$300 With Demi-tasse Spoon

Postpaid
A sturdy imported metal
stand with matching demi-
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for decorative cups and sau-
cers. Send check or money
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J. ARKIN, Dept. HB

4195 Third Avenue, New York 57, N. Y.

OUT OF THE SCRAPBOOK

(CONTINUED FROM PAGE 101)

presented by the work of McIntire and Bulfinch.

oOo

Taking on the same classic refinements with architecture was the furniture, textiles and metalwork which furnished the homes of the Federal period with an elegance remarked about by visitors from abroad. Duncan Phyfe, of course, was outstanding as the furniture designer of this period with Samuel McIntire, more recently acclaimed to fame as cabinetmaker as well as architect.

The Heppelwhite shield-back chair and the Sheraton rectangular back were popular with the upholstered wing chair, the Sheraton secretary type bookcase the Heppelwhite type with its straight front with drawers or serpentine with tambour sliding doors above, pedestal dining tables and a host of small tables.

oOo

Upholstery and drapery fabrics were in soft colors, damasks, brocades, satins, velvets, taffetas with some leather and haircloth and considerable linens and cottons.

The famous toiles de Jouy were imported from France for curtains, bed-furniture and upholstery. Such copperplate printed linens and cottons were often lent a patriotic touch with portraits of American patriots and heroes, historic or symbolic scenes, flags and emblems. Walls were gay either with fabrics or papers.

oOo

The eagle was the favorite patriotic motif incorporated in furniture of Sheraton and Heppelwhite design and used to embellish mirror frames, secretaries, desks, corner cabinets, breakfast, tip-top, Pembroke and card tables, the tall clocks, even in the fenders and andirons turned out by the brass founders.

Other motifs were the lyre, typical in Phyfe tables and his chairs with the slightly roll-over back and with the heavier Empire antique influences, the Directoire cornucopia and the pineapple finials.

oOo

The modern interpretation of the American Federal period, as expressed by its leading manufacturer sponsors, blends the classic theme into a complete ensemble, including correlating color schemes and everything for the decoration of the home, from furniture to sheets, blankets, spreads, closet and bath accessories to soap cakes.

While this considerably stretches the elasticity of the authentic and at the same time compounds the elements of a many-sided period into a number of capsules whereby the choices are prescribed and hence indubitably productive of the proper result, it is progressively in keeping with our modern ensemble consciousness. And Robert Adams similarly utilized the alchemy of the antique presaging our own streamlined ideals of the ensemble.

So milady can go Federal American this season with furniture of classic design, with upholstery and

drapery fabrics related in character and matched in color, in wall papers, carpets, table linens, china, glass with the patriotic eagle on lamp shades and bases, sconces, book ends, mirrors and candelabra and find she has no decorating problem at all to achieve a charming effect.

—o—

Battersea Enamels

BY J. B. PIERCE

in the Bazaar, Exchange & Mart

There is now no chance of eradicating the misleading term "Battersea enamel," but at least it is well to be sure of what it stands for.

Seized upon by collector and dealers alike, it is freely used by all except the leading Museum experts of any English enamels wherever made. Even though it has been known for years that the majority of the existing pieces were made in Staffordshire, the name Battersea has somehow suggested something more choice and aristocratic and, driven from the position of attributing everything to there, people spoke and wrote as if the finer examples came from Battersea and the cruder from Bilston and other Staffordshire centres.

Thanks to the labours of a handful of experts, and especially of Mr. Bernard Rackham, our knowledge of "Battersea" enamels has grown much more accurate in the last few years. The present state of things is now

(1) Only a very small percentage of existing English enamels were made at Battersea.

(2) The range of objects made in Staffordshire is far greater than Battersea's, which comprises mainly snuffboxes, small plaques and other trifles. There is no evidence, for example, that the well-known candlesticks were ever made at Battersea.

(3) So from being crude, the Staffordshire enamels are superior in painted decoration. The best of the Battersea transfer-printed work, however, is not surpassed by anything else in this style.

At the Victoria and Albert Museum, the visitor looking round the Schreiber collection will find that nearly all the enamels, formerly catalogued as Battersea, are now described as "South Staffordshire," while the date of the Battersea factory, under the few undoubted Battersea items exhibited, is given without any hesitation as 1753-56.

This finally disposes of the belief expressed by many writers that some pieces might perhaps date from before 1750, the supposed date of the founding of the Battersea factory, and that manufacture was surely continued somehow and by somebody ten or even 20 years after the bankruptcy of the proprietor, Sir Stephen Theodore Janssen.

The discovery of the relevant entries in the local rate books by Mr. W. B. Honey fixes part of 1753, the years 1754 and 1755, and part of 1756 as the only period in which Janssen was in occupation of York House and enamels were being produced.

Obviously the output of a small factory during only three years cannot

account for the quantities now in public and private collections and in dealers' hands, allowing for the natural losses of such fragile objects.

It is significant that only two or three trifling references to the making of enamels at Battersea have been traced in contemporary writings, and indeed, but for the mention of it by Horace Walpole, the 18th century dilettante, gossip, letter writer and man-about-town, the whole "Battersea enamel" superstition would never have arisen.

One of the few contemporary mentions is the advertisement of the sale of the stock in February, 1756, after the bankruptcy. This has been quoted by every writer on Battersea enamels, but singularly little attention has been paid to what it really says by those who are reluctant to deprive Battersea of its lustre.

The advertisement in the *Daily Advertiser*, February 28, 1756, offers "snuff boxes of all sizes of great variety of patterns, square and oval pictures of the Royal Family, history and other pleasing subjects, very proper ornaments for cabinets of the curious, bottle tickets with chains for all sorts of liquor, and of different subjects, watch cases, toothpick cases, coat and sleeve buttons, crosses and other curiosities, mostly mounted in metal, double gilt."

Now this advertisement is not drawn up with an eye to economy of a few words more or less, and from the mention even of such small things as buttons, it is likely that the list includes everything worth mentioning.

In the face of this, it seems idle to argue that any of the candlesticks, tea caddies, salt cellars and mustard pots, scent bottles, etuis, cream jugs, inkstands, waiters, etc., were made here, unless we are to suppose that the manufacture of such useful and popular objects had been discontinued by 1756, which is hardly credible.

Apart from deductions of this kind we are compelled to date all the larger and imposing pieces of this kind later than 1756 on stylistic grounds. The artistic inspiration in most of the painted pieces is from Sévres, and the history of the Sévres factory and its styles is well known.

To take an obvious instance, the *rose Pompadour* ground (commonly and mistakenly known as *rose du Barry*) which was freely imitated on English enamels, was not invented until a few months after the bankruptcy of Janssen. The fine rococo gilding which surrounds the reserves on the coloured ground pieces also belongs to the period 1756-60 rather than to anything earlier.

Actually the English enamellers did not derive their ideas direct from Sévres, but indirectly through Chelsea, and were thus some few years behind the Sévres styles. This means that even the dark blue ground pieces must be dated later than 1756. The only coloured ground pieces which can perhaps be attributed to Battersea are some with a yellow ground.

The subjects of the decoration sometimes can be shown to be of post-1756 date. Quite a number of designs have been traced to a book, "The Ladies' Amusement, or the Whole Art of Japanning," which contains designs by Pillement and others for lacquer decoration and other genteel handicrafts. This book was not published until about 1760. Other decorations, painted or printed, are from engravings by McArdell, Purcell, etc., which can be dated with accuracy.

On the other hand there are objects which bear themselves proof of a Battersea origin. Such, for instance, are the large table snuffbox and the "jewel" in the Schreiber collection, both printed with the arms of the Anti-Gallican Society, of which Alderman Janssen was President.

The Schreiber collection also has a plaque inscribed "Success to the British Fishery" showing British fishermen working at barrels of fish while foreigners look on idle and enraged. This refers to another patriotic organization, the British Fishery Society, of which Janssen was Vice-President.

By far the most important group of proved Battersea objects, however, are those printed from engravings by the eminent French engraver, Simon Francois Ravenet (1706-74), comprising portraits of members of the Royal Family, subjects after Boucher, figures and stories from classical legend, Biblical subjects, etc., and it can be said at once that though Battersea must surrender the credit for nearly all the rest, there are no finer transfer-printed enamels to be found anywhere than these.

Glass for Collecting

By GRACE L. DILLARD

in the *Grand Rapids, Mich., Herald*

It has become quite the usual thing for the collector of old American furnishings to include some of the glass which belonged to grandmother. While this glass does not have the value of the good old Irish or fine old English glass, it possesses by reason of its bold coloring, quaint or sometimes homely shapes and often faulty structure, something of the charm of the period which, although heavily encumbered with Victorianism, still broke forth through this oppression in the gayly colored and ornately designed glass so much loved today.

Nearly every adult today remembers some of the glass of these times and for that reason if for no other takes an interest when he recognizes some of the relics of his youth. While this particular type of glass cannot come under the direct title of "antiques," it is this glass which brightens the windows in many antique shops and it is this glass which now glorifies the restored pine or cherry cupboard or the built-in shelf in many a modern home.

oOo

Are these various pieces of colored or patterned glass antiques? What

matter? Do they not brighten any room with their exhilarating color? Do they not awaken memories of other days, of other ways? Do they not recall other customs? How differently tables were set only a comparatively few years ago! How differently foods were served! How different were the dishes, the silver, the utensils! Does one not feel the appetite whetted by the sight of an old boat shaped relish dish? How many memories are awakened? Autumn, and pickling time! The aroma of chili-sauce, the taste of ginger pears! Who is not inspired to covet or to acquire the little clear glass dish with a pickle and a leaf clearly molded into form at the bottom?

Who can but remember, if they have ever seen the thin, cool, leafy stalks of celery in the tall vase which accompanied other glass pieces in matching harmony and which decorated the dinner table of 60 years ago? Who remembers or perhaps still cherishes the plates, the dishes, the cups with tender mottoes upon them? "Be gentle." sweet admonition to youth, on the child's plate. "Love thy generation." "A good mother makes a happy home," decorating a bread plate otherwise covered with tiny stars! How true! How obvious! How suggestive! What a challenge to modern psychology coming out of the past, an opportunity too lightly looked upon perhaps now!

"Give us this day our daily bread." How with what reverent thought, how prayerfully was each meal served, when the family loaf was offered upon a dish resplendent with this motto!

Then there was the Centennial glass made to commemorate the 100th year of our independence. How many patterns, how many pieces were sold not only at Philadelphia at the great celebration, but all over the country! No wonder the hundreds of thousands of collectors everywhere not only are able to pick up quaint little pieces of this glass, but find a great deal of pleasure and meet with much enthusiasm in the matching of patterns and the collecting of sets!

All the factories made these patterns, with variations, and it is practically impossible to know and to attribute definitely all patterns and to credit all makers, for glass workers traveled about from factory to factory carrying with them patterns, formulas and their especial technique.

oOo

In considering things distinctly American, particularly of the 19th century, what could be more outstanding than the pressed glass, for it was the familiar possession of the average person. It was a good old American custom to have a supply of pressed glass and everyone, even though they possessed glass from the finer glass factories of Europe, felt kindly disposed toward the wares of the local glass maker and one found, in former comradeship that one finds in collections of today. Pressed glass stands not strangely and alone amid the

crystal and heavy lead glass, but the glass of peasant or earl, the glass of town or country stands together now as then and who can say on which side the pendulum may swing?

At the Signe of the King's Armes

In the *Boston Transcript*

No clearer idea may be had of the furnishings in the ordinary dwelling house or tavern in the seventeenth century than from old inventories which have survived to our day. The following extracts have been taken from the inventory of Hugh Gunnison, vintner, who kept the house known as the "King's armes." The document is dated 1652, at Boston.

"An Inventory of the particular goods & household Stuffe now remaining & being in the dwelling house commonly knowne by the signe of the Kings armes in Boston . . .

In the Chamber called the Exchange, one halfe headed bedsted with blew pillars, one livery Cupbord coloured blue, one long table, benches two formes & one carved chair.

In the Kitchen, three formes, dressers, shelves.

In the Hall, three small rooms with tables and benches . . .

In the low parlor, one bedsted & benches . . . one smale frame of a forme & shelves, one closet with shelves.

In the rooms under the closet, one childs bedsted.

In the chamber called London, one bedsted, two benches.

In the chamber over London, one bedsted, one crosse table . . .

In the barr by the hall, three shelves, the frame of a low stoole.

In the Nursery one crosse table with shelves.

In the Court chamber one Long table, three formes, one livery Cupbord & benches.

In the starr chamber one Long table, one bedsted, one livery Cupbord, one chair, three formes with benches.

In the Garret over the Court chamber one bedsted, one table two formes . . .

In the brew house one Cop, twee fatts . . . one kneading trough, one dresser, one brake.

In the vrad, one pumpe pipes to convey the water to the brew house, fyve hogg styes, one house of office.

The signes of the Kings armes & signe posts.

Dated: April 7, 1652. (signed)
Hugh Gunnison & a seale,
Sarah Gunnison & a seale."

—W. G. D.

The Greater
**CINCINNATI
 OHIO**
**ANTIQUES SHOW
 AND SALE**

in the
MUSIC HALL
March 30, 31
April 1, 2, 1951

- *One of the largest Midwest shows*
- *The show with low-priced booth rentals*

SAM YEAGLEY, Mgr.

Annnville,

Pennsylvania

SOUTHERN SPRING & SUMMER SHOWS

GASTONIA, N. C.
MARCH 12, 13, 14, 15

HENDERSONVILLE, N. C.
JULY 2, 3, 4, 5

Be planning for our Spring Show.
 Norfolk, Virginia in May. Watch for dates.

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MRS. J. C. RUSSELL, Manager — Lenoir, N. C.

Regular Spring
GREAT LAKES

**ANTIQUE
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 DETROIT**

APRIL 28-29-30 — MAY 1
64 DEALERS — \$250,000 EXHIBITION
A Worthwhile Show for both Dealers & Collectors
WM. L. KENDALL, Mgr. — 629 W. Willis Ave.
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 to Attend Third Annual*
**ANTIQUE SHOW
 AND SALE**

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Nov. 5, 6, 7, 8, 1951

CONTACT:
WILLIS TATRO
 103 Miller Ave. — Phone 2-2873 fd

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Shrine Temple - 2 Floors
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Northern Illinois' Greatest Show
RESERVE DEALER SPACE NOW
MRS. R. E. WILLIAMS, Mgr.
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 for your summer trade**

at the 23rd Annual
CAMBRIDGE ANTIQUES SHOW

HOTEL CONTINENTAL
Cambridge, Mass.
March 13, 14, 15, 16

40 Real Antique Dealers
NAN & EMERSON BURNS, Mgrs.
 158 Auburn St., Auburndale, Mass.
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Quality Merchandise,
Reliable, Dealers,
Better Prices*

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ROME HOTEL

APRIL 1st thru APRIL 4th

CINCINNATI, OHIO

SHERATON GIBSON HOTEL

APRIL 22nd thru APRIL 25th

Both Shows open at 1 P. M., Opening Day
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A Few Booths Available

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OKLAHOMA CITY ANTIQUE SHOW

HALL OF MIRRORS

MUNICIPAL AUDITORIUM

APRIL 3, 4, 5, 6

WACO TEXAS ANTIQUE SHOW

RALEIGH HOTEL BALLROOM

APRIL 11, 12, 13

Make both shows and get liberal discount! Write for booth space today.

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Van Buren, Arkansas

"Meet Me in St. Louis"

ANTIQUES SHOW

HOTEL KINGS-WAY, 108 N. Kingshighway

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For available space, write:

R. E. JESTER, Manager

4430 Olive Street,

St. Louis 8, Missouri

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DES MOINES, IA., ANTIQUES SHOW

at Des Moines Women's Club, "Hoyt Sherman Place"

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• — • — •

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FEB. 9-10-11-12

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- Drawing from San Antonio, Houston, Waco and many smaller cities
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LANSING MICHIGAN

ANTIQUES SHOW

MAR. 27-28-29-30

Central Michigan's biggest Antique Show

Ask us about—
Grand Rapids, Michigan

Slout
MANAGED

1701 N. MESA
EL PASO, TEXAS

A U C T I O N

of the rare, unique, and unusual collection of

DR. HARRY GROLL NEWTON

on the premises

2108 Lake Austin Boulevard, Austin, Texas

FEBRUARY 11 & 12 — Sunday & Monday

1:30 P.M. - Afternoons — 7:30 P.M. - Evenings

Consisting of one of the finest individual collections of teapots
in America. Nationally famous.

Unusual paintings - Oriental rugs - Old World Porcelains - Waterford
crystal - Fine glass and pottery pieces - Clocks - Figurines

MEISSEN - DRESDEN - BRISTOL - SEVRES - FRENCH & ENGLISH
PORCELAINS & GLASSWARE - FIGURINES & GROUPS

Plates, platters, cups, saucers, bowls, and glasses.

Displayed for Inspection, FEBRUARY 9th through 11th
10 A.M. to 9 P.M.

Everything goes to the highest bidder.

By all means, attend this sale and secure some of these rare items.

Illustrated and descriptive circular sent free upon request.

EDWARD B. FABACHER — Auctioneers — COL. JOE T. PRESSWOOD
1702 Washington Avenue, Houston, Texas

CHARLESTON, WEST VIRGINIA IN THE SPRING

Sixth Annual Kanawha Valley Antiques Show

APRIL 7, 8, 9 & 10, 1951

DANIEL BOONE HOTEL - Charleston, W. Va.

Sponsored & Managed by Charleston Chapter - NATIONAL SECRETARIES ASSN.
Limited Booth Space—MARY McCORMICK, Chairman - Box 2533, Charleston, W. Va.

mhc

ANTIQUES SHOWS

YORK, PA.

March 5, 6, 7, 8

Y. M. C. A.

LANCASTER, PA.

April 2, 3, 4, 5

Moose Temple

MABEL I. RENNER, Manager — 483 West Market Street, York, Pennsylvania

fo

Do You Remember?

By E. E. MEREDITH

When tomatoes were known as "love apples?"

When young women wore gold watches on their shirt waists?

When marchers carried kerosene torches in political parades?

When "Any rags, any bottles, any bones today" was a popular song?

When industry and frugality were more than words in the dictionary?

When a horse (or horses) and a buggy was known as a "rig" or a "turnout?"

When folks made a bee-line for the postoffice after church on Sunday mornings?

When folks kept their money in an old coffee pot and were suspicious of banks?

When the only light people had to read by was the glow from the big open fire place?

When kids brought out their penny banks and asked big sister's beau to show them how it was worked?

A Springtime Refresher

The 25th Showing

of the

CHICAGO ANTIQUES EXPOSITION & COLLECTORS' FAIR

STEVENS HOTEL

APRIL 28, 29, 30, MAY 1 and 2

(Note Change of Dates)

Sponsored by the

LIGHTNER FOUNDATION & HOBBIES MAGAZINE

1006 So. Michigan Ave., Chicago 5, Ill.

CHARLES MARSTON, Show Mgr.

Colonial Antique Shop

90 Pleasant St.,

Worcester, Massachusetts

1. SET, gorgeous center bowl, 8x14" deep. Most unusual and beautiful shape. Large floral. R. S. GERMANY. 6 matching 7" plates. Set \$25.00
2. Very beautiful good sized CHINA CLOCK, 12x9 1/2". Beautiful colors, pink floral. Perfect running cond. 35.00
3. Lovely old BISQUE BASKET 4x4". Applied flowers and leaves, applied gold dots. Pink. Beautiful 10.00
4. H.P. ROSES LIMOGES demi-tasse, gold feet, gold butterfly handle. Adorable. 10.00
5. GORGEOUS HINGED BOX. Beautiful shade of blue. Almost all over encrusted gold, pink enamel roses, etc. 22.50
6. Pr. of very beautiful old OVAL CRANBERRY SALTS in ornate openwork sterling, footed containers. Rare and lovely. Pair 22.50
7. BEAUTIFUL TALL CRUET, 14", large, pint, floral enameled, orig. blown stopper. Lovely shape 12.50
8. LARGE & LOVELY PLATTER, 19x15". English. All over dec., portraits, etc. Lovely coloring. Has deep well and tree. A beauty 15.00
9. Very beautiful OLD CRANBERRY CRUET, 11" tall. Orig. blown stopper. All over encrusted gold large leaves and pastel enamel floral 27.50
10. Cute green JASPER CLOCK. Cupids in relief. 6x5 1/2" 12.50
11. Lovely 5" BLUE GLASS CANDY DISH, all ruffled deep edge. Unusual shape, turns up and has top applied handle 10.00
12. UNUSUALLY LOVELY PAIR OF GLASS FOOTED VASES, 8 1/2 x 5 1/2". Applied amber feet. All over front applied large fruit and leaves in amber glass. Deep pink ruffled Jack-in-the-Pulpit tops. Lovely on mantel or would make gorgeous lamps. Pair 60.00
13. Adorable STAFF. COV. BOX, 3 1/2 x 4 1/2 x 3". Pastel coloring. 3 applied cutest little children 10.00
14. GORGEOUS CRANBERRY TALL GLASS 4 1/2 x 2". All over encrusted gold and pastel enamel floral dots in long panels. 10.00
15. Beautiful green & gold CAMEO VASE, signed "HONSDALE," 11x6". Lovely shape 15.00
16. LARGE JASPER CLOCK, 11 1/2 x 8 1/2". 4 Cupids and floral in deep relief. Very lovely one. Perfect running cond. 60.00
17. BLACK BASALT MARKED WEDGEWOOD, made in Eng. with very fine relief work. 8-cup TEAPOT. 45.00
18. 6-Cup tall COFFEE POT, match. above 40.00
19. YELLOW WEDGEWOOD 2-cup teapot with blue relief, marked Wedgwood. An outstanding collector's item. 40.00
20. Set of 6 adorable clear to cranberry PUNCH CUPS. Almost all over encrusted gold, gold handle. Each 5.00
21. PORTRAIT MARMALADE SET. Kaufman signed. Beautiful colorings. Rare and beautiful 15.00
22. 2-PC. PORTRAIT MAYONNAISE SET. Both pieces signed Kaufman. Lovely unusual shape 12.50
23. Good sized pair of unusual BISQUE CANDLESTICKS, 12" tall. Applied boy and girl playing musical instruments. Beautiful colors. Much gold. CHOICE AND LOVELY. Pair 75.00

JACK WEIL, Antiques

1332 W. Jefferson St.,
Fort Wayne 2, Ind.

- 7 Egyptian footed 4 1/2" saucers, ea. 2.50
- 1 Same, rim chip but usable. 1.50
- 1 Egyptian bread platter. 5.00
- 1 Egyptian cov. compote, tall standard, 8", Sphinx on base. 9.50
- 1 Egyptian compote base, low standard, 8", no lid 3.00
- 3 Frosted Lion footed saucers, 4", ea. 4.00
- 1 Same, small crack in base. 2.50
- 1 Frosted Lion cov. Jar jar, full Lion on lid. Same, no lid 17.50
- 1 Frosted Lion cov. compote, tall standard, 7", Lion head on lid. 22.50
- 1 Open Rose spooner. 3.00
- 1 Bleeding Heart spooner. 3.00
- 1 Beaded Grape Medalion (banded) spooner, R. W. L. 66. 2.00
- 8 Green Croesus footed saucers, 3 1/2", ea. 5.00
- 4 Same, gold slightly worn, ea. 4.50
- 1 Wedgwood Ivanhoe 10" plate. 8.50

Everything Guaranteed Old
EXPRESS EXTRA

PARKMAN COLONIAL SHOP

JESSIE L. PECK

Parkman, Ohio

- VERY COLORFUL shaving mug, name C. H. Walker, no occupation. \$ 6.50
SHAVING MUG, (Carpenter), no name. 20.00
I. O. O. F. Albert H. McKee. 15.00
HUNTER (Shooting ducks), Chas. Walcott 24.00
HORSEMAN, I. W. Simmons. 24.00
(These are very colorful and much gold.)
SHEPHERD, C. H. Lord. 24.00
LOCKSMITH, A. Hook 24.00
2 U. S. AMERICAN Frosted Coin beer mugs, ea. 35.00
U. S. AMERICAN Frosted Coin footed sauce 8.50
EGYPTIAN bread tray 7.50
10" LOW footed scalloped top Jacob's Ladder fruit 4.50

ALL ARTICLES ARE OLD.

SEND PARCEL POST OR GOODS WILL BE SHIPPED EXPRESS COLLECT.

- FURNITURE: Lift-up commode \$15; 3-drawer cottage chest \$18; fine duck-foot table \$95; Captain's chair, refinished \$35; Windsor arm chair \$45; fine set of 6 arrowback plank seat \$80; corner cupboard in the rough \$45; flat to the wall cupboard \$45; Harvest table, drop leaves \$45; GLASS & CHINA: Cranberry glass hanging lamp, brass fount, with all prisms, complete \$65; cranberry hall hanging lamp \$17.50; Majolica dish, squirrel sitting upright \$25. Extra large pair Mary Gregory vases, cranberry \$85; ruffled candleabra \$25; Willow Ware soup tureen \$25; 5-bottle caster set \$12; copper bed warmer \$22.50; Cable goblet \$7.50; musical album \$22.50; letter S milk glass plate \$6.50; Bohemian vases, bird pattern \$20; 6 King's Crown wines, ea. \$1.50; large brass kettle for wood \$15; copper pail \$12; copper dipper \$8.

THE HITCHING POST

Box 22,

Canton, New York

JEAN D. SCHAFER

- 244 Windsor Ave., Urbana, Ohio
1. Pair of Bisque figurines, 9 1/2" tall, pastel coloring \$27.50
2. 3 Handleless pink Staff, scenic cups, proof, ea. 5.50
3. Small Ironstone cake stand, nice scalloped apron \$5.00
4. Large open fruit compote, A. Shaw, Ironstone 9.00
5. Smaller open fruit compote, A. Shaw, 6.50
6. Pair open scalloped edge veg. bowls, Meakin, pr. 6.00
7. Unusual piece of Ironstone water pitcher, handle is in form of snake, John Edwards 7.50
8. Amethyst barbed bowl enamel dec. 8.00
9. Child's tea set, nursery rhyme characters, 21 pieces 20.00
10. Goblets in Frosted Ribbon, Currant, Honeycomb 20.00

HAZEL FERRYMAN

108 N. Institute Place, Peoria 5, Illinois

- Cranberry Inverted Thumbprint cruet, pontil. \$18.50
Amethyst blown cruet, clear stopper. 16.50
Vaseline Hobnail cruet, pontil. 27.50
White opal Hobnail cruet, pontil. 25.00
Milk glass Ivy cruet. 12.50
Holly amber bowl, art. 7 1/2", tiny rim flake. 35.00
Holly amber plate, 7 1/2". 20.00
Lovely cut glass vase, 13" high, sterling 2" band at top 18.00
Copper lustre bowl, 6 1/2", green band, very old 15.00
Yale demi-tasse c/s, blue & white. 15.00
Blue milk glass Sorrell compote, Belknap 127. 30.00
H.P. plate, 8 1/2", pink & yellow roses, gold band, Prussia 4.00
Other H.P. plates Write

STAMP, PLEASE

RED BARN ANTIQUES

MRS. ROBERT ADAMS

- 207 W. Morris, Bath, N. Y.
6 Original steel, 2 ladder-back Hitchcock chairs, usable rush seat, \$80. Crating additional.
6" Green Jasper Wedgwood plate, grape design. \$10.
Lovely walnut knife box, \$7.50.
Water carrying shoulder yoke, very old, \$8.
Cov. Cup & Venus compote & 6 footed saucers, \$30.50.
Excelsior footed tumbler, Lee 1, pr. \$8.
Beitflower spoons, one lib, pr. \$8.
Beitflower variant small lamp, marble base, brass stem, \$18.50.
Pink Staffordshire cup plate, \$10.

EXPRESS EXTRA

HOWE'S HOUSE OF ANTIQUES

158 Washington Street,

Marblehead, Massachusetts

- WILDFLOWER canary glass creamer. \$10.00
DEMI-TASSE Crossed Swords Clover Leaf cup & saucer. 12.50
HELMET. 28.00
MILK WHITE glass Blackberry creamer. 12.50
RIBBED GLASS flowered pattern double marble base, brass standard, 12" high. 45.00
COLORFUL FIGURE of fireman, 5" high, with trumpet. 15.00
IRON TRIVET, 5x9", shape of turtle. 10.50
COLORFUL OVAL TRINKET BOX, boy and girl on grassy mound with dog, nich on dog's ear. 24.00
CHILD'S COLORFUL MUG, "Blind Man's Buff." Other mugs 9.00

WELLESLEY ANTIQUE SHOP

34 Church Street, Wellesley, Mass.

- MARKED "TIFFANY" 7 1/2" goblet shaped vase, gold with green petal shaped coloring. Delicate stem, wide base. Handsome. \$25.00
MARKED "TIFFANY" 6 1/2" vase. Blue into reddish gold. Top like bulb vase. 15.00
MARKED "AURENE" pair 6" vase. Wide base, slim tree-trunk style. Blue-green to red-gold. 15.00
MARKED "QUEZAL" open salt, purple-gold 5.00
MILLEFIORE low bowl, straight edge, 2" tall, 3 1/2" widest part. Green, red and white. 20.00
VASA MURRHINA gold to white basket, gold flecks, clear thorn handle, 6" wide x 5" tall. 25.00
Large Vasa Murrhina rose bowl, 5" tall, 10" around, deep to light apricot, silver flecks. 18.50
2 1/4" Finger bowls with matching 5 1/2" plates, cranberry & opalescent in Spanish Lace style. Each set 15.00
6 10 1/2" plates, ea. \$5.00; \$15.00; \$20.00; \$25.00; \$30.00; \$35.00; \$40.00; \$45.00; \$50.00; \$55.00; \$60.00; \$65.00; \$70.00; \$75.00; \$80.00; \$85.00; \$90.00; \$95.00; \$100.00; \$105.00; \$110.00; \$115.00; \$120.00; \$125.00; \$130.00; \$135.00; \$140.00; \$145.00; \$150.00; \$155.00; \$160.00; \$165.00; \$170.00; \$175.00; \$180.00; \$185.00; \$190.00; \$195.00; \$200.00; \$205.00; \$210.00; \$215.00; \$220.00; \$225.00; \$230.00; \$235.00; \$240.00; \$245.00; \$250.00; \$255.00; \$260.00; \$265.00; \$270.00; \$275.00; \$280.00; \$285.00; \$290.00; \$295.00; \$300.00; \$305.00; \$310.00; \$315.00; \$320.00; \$325.00; \$330.00; \$335.00; \$340.00; \$345.00; \$350.00; \$355.00; \$360.00; \$365.00; \$370.00; \$375.00; \$380.00; \$385.00; \$390.00; \$395.00; \$400.00; \$405.00; \$410.00; \$415.00; \$420.00; \$425.00; \$430.00; \$435.00; \$440.00; \$445.00; \$450.00; \$455.00; \$460.00; \$465.00; \$470.00; \$475.00; \$480.00; \$485.00; \$490.00; \$495.00; \$500.00; \$505.00; \$510.00; \$515.00; \$520.00; \$525.00; \$530.00; \$535.00; \$540.00; \$545.00; \$550.00; \$555.00; \$560.00; \$565.00; \$570.00; \$575.00; \$580.00; \$585.00; \$590.00; \$595.00; \$600.00; \$605.00; \$610.00; \$615.00; \$620.00; \$625.00; \$630.00; \$635.00; \$640.00; \$645.00; \$650.00; \$655.00; \$660.00; \$665.00; \$670.00; \$675.00; \$680.00; \$685.00; \$690.00; \$695.00; \$700.00; \$705.00; \$710.00; \$715.00; \$720.00; \$725.00; \$730.00; \$735.00; \$740.00; \$745.00; \$750.00; \$755.00; \$760.00; \$765.00; \$770.00; \$775.00; \$780.00; \$785.00; \$790.00; \$795.00; \$800.00; \$805.00; \$810.00; \$815.00; \$820.00; \$825.00; \$830.00; \$835.00; \$840.00; \$845.00; \$850.00; \$855.00; \$860.00; \$865.00; \$870.00; \$875.00; \$880.00; \$885.00; \$890.00; \$895.00; \$900.00; \$905.00; \$910.00; \$915.00; \$920.00; \$925.00; \$930.00; \$935.00; \$940.00; \$945.00; \$950.00; \$955.00; \$960.00; \$965.00; \$970.00; \$975.00; \$980.00; \$985.00; \$990.00; \$995.00; \$1000.00

THE PRISCILLA ALDEN HOUSE

York, R. D. 5, Pa.

- 4 Pc. china dresser set, marks: CROSSED SWORDS "R. & C. Germany 68." 2 round boxes and lids, (4" hi. x 5 1/2" and 2 1/2" hi. x 3 1/2"), flower finials, tray 5 1/2 x 3 1/2", round tray and ring tree, dainty floral decorations, gold scalloped edges, tiny flake on one petal of one finial, otherwise perfect. \$22.50. MILK GLASS lacy edge COMPOTE 11" across. (P. 1) lower left, Lee's E. A. Glass, \$8.50. STEREOSCOPE and 30 views, \$4.50. Other views, 5c each, up No reproductions. Postage extra. Stamp, please.

ESTHER BALL LEWIS

35 Bellevue Ave., Melrose 76, Mass.

- Fine early Bannister back chair with particularly nice turnings; all original except that rush seat has been renewed and slight restoration of height to legs; refinished, \$35.
17th Century ladder back side chair with renewed rush seat and very slight restoration of height. Refinished, \$22.50.

- Very fine bow back Windsor arm chair with beautiful bulbous turnings; has minor expert repairs. Refinished, \$48.00.

SAFETY PLATE HANGERS



Double steel spring holds plate flat on wall. Size: 4-7" diameter plate, \$1 per doz.; 7-11" diameter plate, \$1.25 per doz.; 11-14" diameter plate, \$1.50 per doz.

Minimum order 5 dozen

PLASTIC STANDS

- Sturdy construction and beautiful design. These plastic items are made in authentic furniture colors of mahogany and walnut.
#175 Plate stand & hanger. Per doz. \$2.25
#170 Cup & saucer stand. Per doz. 2.25
#177 Demi-tasse stand. Per doz. 2.25
#176 Hanger or stand for figurine or cup and saucer. Per doz. 2.25

Minimum order 2 dozen

HAMMARSTROM PRODUCTS
Wauconda, Illinois

GRACE M. TOSPOH

Harmon-on-Hudson, New York

DESSERT SET, LIMOGES HAVILAND, green and white, 16 pieces.
LEFT Banquet lamp, 3 sections, all original, blue and white, electrified, rare.
Exquisite H.P. PUNCH BOWL, all flowers, Haviland.
6 Gorgeous H.P. (berries) plates, each \$6.
WHITE IRONSTONE oval soup tureen, tray and ladle, \$35.
Gorgeous 11" plate, suitable, cabinet or hanging, lot heavy gold and maroon, \$12.
ROYAL WORCESTER rose bowl, 3 gold snake handles, blue flowers decoration.
Set 4 BONE dishes, \$8.
Round soup tureen and tray, green and white, MADDOCK, \$22.
DINNER SETTING FOR 6, 38 pieces, pink decoration, MADDOCK, \$37.50.
Shepherd Crook Swirl clear glass, 63" long, rare.
VENETIAN vase, entirely carved, gold and colored enamel, beauty.
LINEN towel, hand-woven, deep shadow design border, wide fringe, rare, beautiful.
LINEN table cloth, 70x70", 12 napkins matching, rose pattern, 24" hand-hemmed like new.
WHITE IRONSTONE soup ladle, \$10.
Gibson Girl ROYAL DOULTON head plate.
BALL GLOBES: Mushroom shades, colored glass gas shade of distinction.
WHITE CHINA for painting.
PATCH BOXES, hinged, each \$11.
Camphor glass Duck covered dish, \$9.
Folding accordion hat rack, 10 pegs, \$6.
8 Cups & saucers, colorful inside decoration, AD-DELLY, ENGLAND, each \$3.
6 SERVICE plate, beautiful, wide 22-K gold design border.
Tea caddy, ROYAL VIENNA, BEEHIVE.
PORTRAIT PLATE, green and white, \$12.50.
MILK GLASS covered animal dishes.
GAME SETS.
CHOICE PORTRAIT PLATES, Ladies' heads.
Signed Webb, GALLIE, TIFFANY ITEMS. PRICES FOR RESALE.
WRITE WANTS — TRANSPORTATION EXTRA

DILLENBORGER'S ANTIQUES

R. D. 2, Box 42, Lancaster, Penna.

Decoy ducks, some have glass eyes, ea. \$5.00
12 More \$3.50 Wheat Ironstone plates, ea. 3.50
Wheat ironstone teapot \$12.00; sugar 6.00
Blue "Marble" Wedgwood Ironstone teapot 15.00
Lovely glass oil lamps, lacy, with chimney, ea. 7.50
Several hanging lamps with prisms, ea. 35.00
Ruby hall hanging fancy brass frame 20.00
Colorful lobster dish, 10 1/2" 20.00
Staffordshire figures, groups, boxes. Write for prices

THE J. LAIRD LONGS
311 N. Fifth St., Clinton, Iowa
Four piece vaseline, Cane Medallion pattern: sugar, creamer, spooner and butter, \$22.50. Very beautiful handpainted 12" vase, large iris flowers, thick gold handles, signed: this would make a perfect lamp, \$15.
Dainty chocolate set, five c/s, lavender aster flowers, probably Japanese but unmarked, very pretty and dainty, \$12.
Footed master salt, copper lustre, blue border \$13.50.
Diamond quilted, footed creamer, \$4.50.
Clear Diamond quilted butter dish, \$5.
Handpainted china. Dealers welcome. Stamps, please Express collect.

MARY GREGORY ANTIQUES

P. O. Box 71, Fitzwilliam, New Hampshire

Caramel glass Cactus butter dish \$10.00
BLUE VASA MURRHINA silver flecks, 6" tall rose bowl 12.50
6" Tall Quetzal lamp shade, green and cream colors 7.00
4" Souvenir World's Columbian Exposition cup plate, 1893 3.00
EARLY BLOWN DECANTER, double chain, etc. \$40.00; match, pitcher, McK. Pl. 55 #1, Write 6x LACY SANDWICH DISH, Tulip & Acanthus Leaf, McK. Pl. 156, nearly proof. 18.50
LACY BACCARAT CUP & SAUCER, 1 nick on saucer, Pl. 162, Lee Sandwich 25.00
BLUE LACY SALT, Lee Sand. Pl. 70 #1, proof 50.00
Lacy Heart cup plate, M205 V R465 2.50
3 1/2" Tall Parian mug, raised decorations 12.50
6" Tortoise Shell glass plate, one nick 12.50
10" Tall, lovely BISQUE BOY FIGURINE, pastel colors 25.00
Lacy Bell butter & sugar, Each 10.00
China Beaver match holder with striking place 4.00
Cup plates and early salts. Write for prices
TRANSPORTATION EXTRA

FLORENCE C. BERVEN

105 East Kemp, Watertown, So. Dakota

Beautiful blue milk glass PR. DOLPHIN CANDLES- & matching compote, old, proof, \$40.00
Pr. lovely BRISTOL BLOWN VASES, 9 1/2". Bulbous, ruffled tops 25.00
Portrait plate, 7" GEO. WASHINGTON HEAD. Bavarian 4.00
Lovely VICTORIAN chocolate pot, 5 cups and saucers, colorful red roses, fine china, no mark, 1 saucer slightly different. 26.00
MILK GLASS dresser bottle, original blown stopper and decorations 4.50
MILK GLASS 7 1/4" plate, dart edge. 4.00
Dainty hand ring tree 3.00
Metal wall match holder, fine 2.00
Square slag match holder, footed 3.50
Darling mid. flat iron, shape of swan. 2.50
Fine string 36 SLEIGH BELLS, good leather, one bell damaged 12.00
COPPER chafin dish, burnished, "ROCHES-TELL" complete, fine 15.00
Lovely large CRANBERRY melon ribbed, bulbous hall hanging lamp, fine brass, a beauty 35.00

MARTHA CORNICK
178 Front Street, Owego, New York
Stippled Dahlia water pitcher, 9" high. \$8.50
Bristol compote clam broth, 4" ht., 7" diam. 5.00
Wildflower water pitcher, 9" high. 8.50
5 MATCHING BONE DISHES, varied floral designs, gold trim, colorful, H.P., 1891. Set 22.50
UNUSUAL PIPE; SEVERAL CANES. Write for prices
Proted Dog covered compote, 14" high, 8" diam., chin under inside rim cover, does not detract 12.50
Betty lamp, early and good 10.00
Table oil cloth, 52x45", hand dec. scene, 1895 or earlier 15.00
Scales, Fairbanks, Patent #1, 1848. 8.00
Handcuffs, (pr.), very early, screw keep type 10.00
Silliman inkwell, original label, fine cond. 9.50
Butter mold, cow design, rare 8.50
COPPER COOKING POT, 9" diam., 10" handle, early 15.00
Pewter hand lamp, whale oil, 8" high, early 12.50
Snuff box, papier mache, silver inlay dec. 4.50
Montgomery Ward catalogue, '28, '29, ea. 2.00
Garfield political flag, 17x24" 2.00
Panelled Thistle wine 2.00
ADD PARCEL POST OR EXPRESS

Handbook of EARLY AMERICAN DECORATION

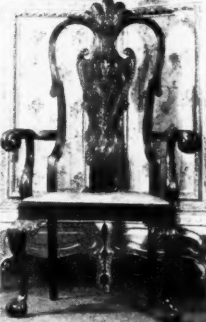
by Edith Cramer

A PRACTICAL WORKBOOK for home decorators and collectors giving complete instructions for stenciling and painting. A section is devoted to gold leaf work and another to glass and mirror painting.

A BIG ATTRACTIVE self-instructional volume of 96 pages with 20 full-scale patterns and 16 large photographs. \$3.00 postpaid.

THE SHADOW BOX

1378 East 8th Street,
Brooklyn (30) New York

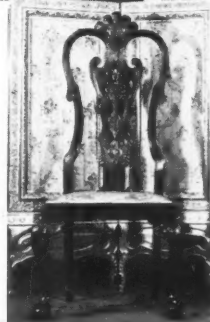


RARE & AUTHENTIC MAHOGANY CHIPPENDALE CHAIRS OF PHILADELPHIA ORIGIN.

Arched top rail has fine shell carving. Ball and claw feet with shell carved knees. Arm chair: height 53 1/2"; seat: 17x21" wide; side chair: height 51 1/2", 16 1/2x19" wide.

Price \$425.00
Express Prepaid

KATHRYN E. KLINGER
443 North 5th Street,
Reading, Penna.



— WANTED TO BUY —



One, slightly greenish yellow color. Bristol or china glass lamp base, like one pictured above. Glass of base 13" high. 22 1/2" around largest part, top opening 2 1/2" in diameter, bottom opening 5" in diameter. This is the base to a 3-tier lamp which has a solid color large yellow globe and all contained.

MRS. JOE F. HATCHER

Box 525
Pikeville, Kentucky

EVE FADEN

46 York Terrace,
Melrose 76, Massachusetts
CHAIRS

Pr. DUNCAN PHYFFE, solid mahogany, slip seat side chairs. Excellent for needlepoint. Pair \$38.00
HITCHCOCK rocker, rush seat, pillow back, orig. stencil. Excellent condition. 30.00
Junior size, pillow back, plank seat HITCHCOCK, beautifully stenciled 25.00
CHILD'S SALEM ROCKER, refin., soft pine 18.00
Pr. 7 spindle bird cage, side WINDSORS in black paint 40.00
Pr. LAIDDER BACK, rush seat side chairs, refin., soft pine. Each 18.00
Early, rush seat BANNISTER BACK, orig. black paint, gold dec. 28.00
Cleaned down, refin. 36.00

TABLES

MAHOGANY & CHERRY, scrolled top, spider foot, tip, candle stand, refin. 32.00
MAPLE, oval top, snake foot candle stand, lovely 35.00
DOUGH TRAY on legs, with cover, refin., 28x18" 22.00
Early COBBLER'S BENCH, 2 dr. underneath, all old features, refin. 50.00
MAPLE card table with drawer, ex. tapering square legs, bread board ends. Size of top 35x36", refin. This is a fine buy. 42.50
Fine old P.A. PINE CORNER CABINET, but-terfly dec., natural finish. Write for prices
Pr. gold leaf, oval FRAMES, 13 1/2x12", vintage embossed dec. Pair 11.50
Fine old large BRASS WARMING PAN, unusual cock dec., excel. cond. 30.00

Saints of St. Augustine

At the Show

Chief event on the winter program at the Lightner Museum, St. Augustine, Fla., was the Fourth Annual St. Augustine Antiques Show and Hobby Fair, January 11, 12, 13, 14, in the Casino of the Museum.

This being the first show there without Mr. Lightner, founder of the beautiful Museum which houses his collection, it was only natural that there should be a general note of sadness. But the determination of participating dealers and collectors from near and far, the Museum trustees and Museum staff, the show management, St. Augustine citizens and the staff of *HOBBIES* Magazine to carry on must have brought a measure of solace to all those who felt the absence of our late friend and leader.

The Casino of the Museum with its

three spacious, open tiers, and wide steps linking each, is an ideal arrangement for an antique show.

Dealers from New England States and as far west as Kansas City participated in this and the Atlanta, Ga., Antiques Show, held a few days prior. Both shows were under the sponsorship of the Lightner Foundation.

Florida residents stated that the weather man subdued himself during show week, and most of the time, the days were mild and sunny.

One of the unique delights of this annual show is the ability to combine a tour of the museum with the exhibits by the dealers, a combination that is of great appeal to both the dealer and collector. It's a wonderful place to both browse and study.

A simple, but beautiful dedicatory service was held at Mr. Lightner's tomb in the patio of the Museum on Saturday Morning, January 13. Members of the Board of Trustees of the Museum, members of the Lightner Memorial Club, Reverend W. Howard Lee and Charles Marston, trustees of the Lightner Foundation and others participated in the services.

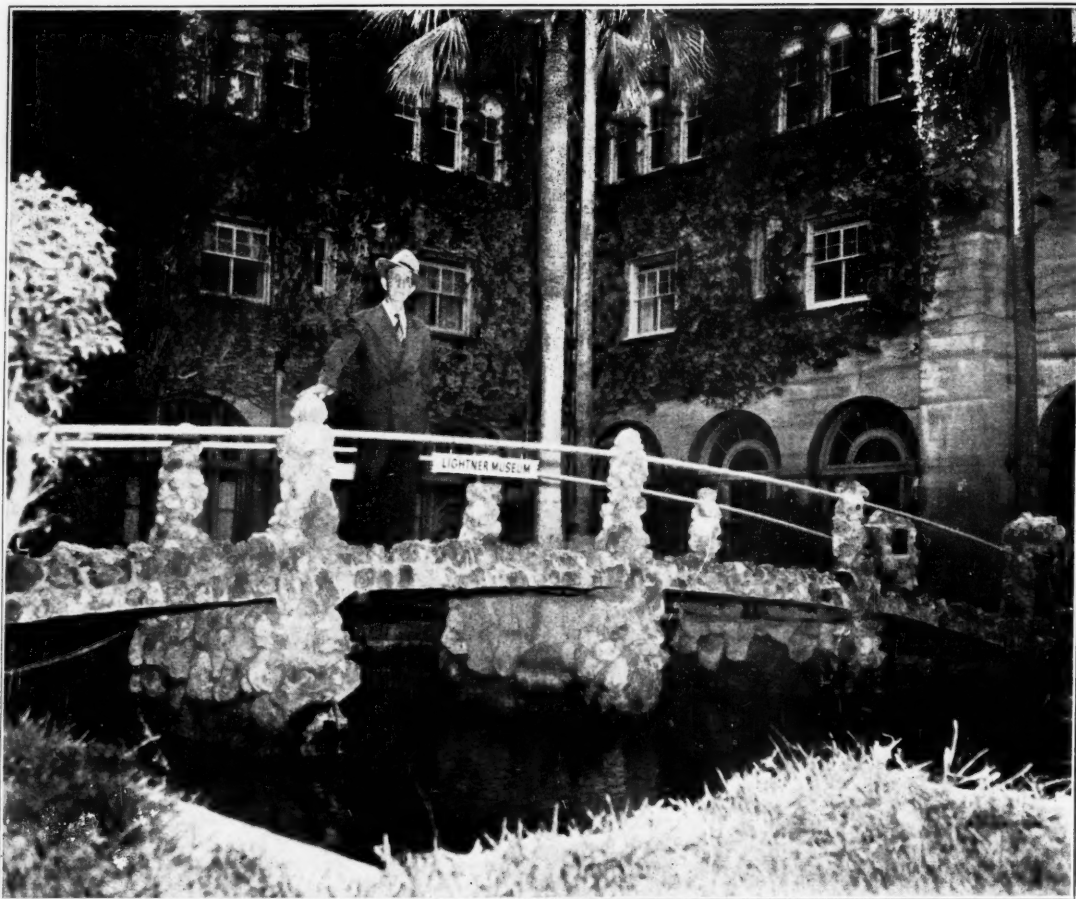
Reverend Lee presented the invocation. Afterwards, Earl R. King, President of the Lightner Memorial Club, introduced the mayor, representatives of the Chamber of Commerce, Service Clubs, the Trustees of the Lightner Foundation present, and the Museum's general manager. Speaking briefly for the Lightner Memorial Club, Mr. King stated:

"Friends of Mr. Lightner.

"We are indeed privileged to meet in tribute today to the memory of O. C. Lightner.

"Life to all of us is but an instant when the passing parade of humanity is permitted to create life and enjoy its challenges.

"It is in this instant that each of us



Pictured on the recently constructed bridge over the pool in the patio of St. Augustine's municipally-owned Lightner Museum of Hobbies is M. Francis Coate of Floral City. He himself built the bridge and presented it as a gift to the Museum to memorialize Citrus County, all stone, excepting the four corner posts, having been furnished from that area. The approach columns are constructed of rock gathered throughout the nation from historic battlefields, buildings and localities identified with events of national significance. They were contributed by the readers of *HOBBIES* Magazine and friends of the Museum.

is privileged to make his or her contribution to the culture of our era. In most cases, the impact of our presence is scarcely noticed in the passing stream of human relations.

"But occasionally an individual becomes a leader, like the twinkling of some distant star, and in that instant, he changes the course of human events by some special talent, perseverance, or an occasion simple and quick of fate.

"Rarely, a person emerges who becomes a genuine leader and makes a contribution of such prominent proportions that his presence, yes his ideals, live on after him, continuing to influence his friends and associates and this influence carries though to others who have never had the pleasure of knowing him at first hand. Thus, this force for good becomes a beacon or guide for the future.

"It is our hope that the Lightner Memorial Club will perpetuate this beacon set up by our leader, and that our organization will stand for the ideals and principles for which our late leader, O. C. Lightner, so tirelessly worked. May each member continue to uphold these traditions and be successful in carrying them forward.

"We lay this wreath on Mr. Lightner's crypt in honor of his name and memory, and each year hereafter we shall journey to this shrine during the St. Augustine Antiques Show and pay a similar tribute. May this event take on deeper significance with each passing year.

"We close this part of our tribute by quoting from the closing paragraph of Mr. Lightner's last will and testament:

"It is designed that my work and ideals be carried on as long as we have a right to look into the future. In the name of the faith of our fathers may that be long and may all who have been trusted remain true to their trust."

Reverend W. Howard Lee pronounced the benediction and members of the club individually also placed a flower on the crypt.

Herbert W. Wolfe, prominent business man of St. Augustine, is Chairman of the Board of Museum Trustees. Other members of the Board are C. L. Beals, Judge David R. Dunham, Mayor Ronald Jackson, Frank Tart, and D. L. Brett.

Catapulted into the active management of the institution by the death of Mr. Lightner on June 9, the trustees are doing a magnificent job, as is evidenced by the appearance of the Museum, and which is attested to by notes and letters of praise from all over the United States.

It is the belief of all concerned that while the Museum and the St. Augustine Show are only four years old, they combine one of the most beautiful shrines for the collector and dealer in the country.

Already plans are under way for the show in 1952 and a tentative date has been set for February.

Museum Receiving Wide-Spread Recognition

In the January 2, Issue of the
New York World-Telegram

ST. AUGUSTINE, Fla.—There's something new under the St. Augustine sun, and there's going to be something newer. Now open to pop a tourist's eyes is the Lightner Museum of Hobbies, the only one of its kind in the world. And on Jan 1, oddities of the world will go on dis-



Two queens "Sampling" the Crown Jewels collection at the Lightner Museum of Hobbies at St. Augustine, Fla. Nancy Clarke of Brevard, N. C., "Apple Queen" of the annual North Carolina Apple Festival, receives the Empress Josephine Crown replica from Rita Iocy of New Smyrna Beach, Fla., "Seaside Fiesta Queen."

play at the Ripley Believe It or Not Museum.

New things mightn't cause so much interest elsewhere. But in this, the oldest city in the country, which prides itself on the fact it was founded in 1565 and boasts the country's oldest house, the oldest wooden schoolhouse and the site of the first church service, new attractions are of more than passing interest.

His Hobby Was Hobbies

That hobby museum is something! Nobody knows how many exhibits there are in this collection of collections. Given to the city by the late O. C. Lightner, who made a hobby of hobbies, the museum fills two floors of the former Hotel Alcazar. Over 22,000 square feet spill exhibits of everything from baby clothes of other days to speakeasy admission cards, also of other days, from a

caseful of jack-in-the-pulpit vases to a shelf of shrunken heads.

There's the world's largest collection of metal match boxes and the fantastic desk of Napoleon's brother, full of secret draws. There are Persian prayer rugs and butter molds, coffee grinders and shaving mugs.

There's just about everything acquisitive people ever acquired, topped off with the collection of cut crystal glass, chandeliers, punch bowls, lamps and what have you which Mr. Lightner himself gathered, plus the dining room of mahogany from his Chicago home.

Add to Tourist Attractions

The new things only add to St. Augustine's tourist appeal, which is still largely in the quaintness of the town, in its narrow streets, its

(CONTINUED ON PAGE 116)

Mildred Banks Antiques

Authentic

205 North Cross St.,
Robinson, Illinois

EXPRESS EXTRA — WRITE FOR LISTS

1. 10" German china deep vegetable bowl, hand painted, signed, tinted background, pink & yellow roses, gold trim, open handles \$ 6.00
2. Fine quality handpainted china, tinted background, large sprays purple violets, gold decoration, salt & pepper shakers, oil cruet (no stopper) sets on matching open handle tray. Most attractive. Set 12.00
3. Cranberry Inverted Thumbprint finger bowl 6.50
4. Pair 6" blown Daisy & Button perfume bottles, square, no stoppers. Pair 10.00
5. Clear Beaded Grape goblet, \$5; 3 Baltimore pear goblets \$4.50 ea. 2 Dew & Raindrop goblets, each \$4; 2 strawberry & current goblets, each 5.00
6. 7 1/2" Prussian china plate, scalloped edge, border, tinted background, holly & floral dec. Lovely 5.00
7. Covered compotes: 6 1/4", Sawtooth variant \$5.50; 6" Moon & Star, \$10.50; 8" Three face \$18.50; 8 1/4" Bleeding Heart 14.00
8. Demi-tasse cups & saucers, French china, pink roses & gold decoration. Each 3.75
9. 3 Frosted Lion saucer dishes, \$4.50 each; 2 Panel grape saucers, each 2.50
10. 10 1/4" Blue Daisy & Button plate, round 7.50
11. Roman Rosette spoon holder, \$4; butter dish lid, flake chips on edge \$1.50; 2 goblets, each 4.50
12. 2 Green with enamel decoration tumblers, each \$3.50; 3 cranberry Inverted Thumbprint tumblers each \$4; 2 blue Satin glass tumblers, each 4.00
13. 12 1/2" Chop plate, large scalloped edge, colorful poppies decoration 5.00
14. French china jewel box, handpainted roses decoration, gold trim. Lovely 7.50
15. Beautiful Austrian china tankard type water pitcher, luscious water lilies and water scene, lots of gold trim 17.50
16. 7 1/4" Lovely handpainted & signed china plate, pierced for hanging, purple clematis decoration, gold trim. A beauty 5.00
17. 13 1/4" x 10 1/4" white Ironstone platter \$2.50; 2 open Ironstone sugar bowls, each 1.50
18. 6 1/2" Beautiful Dresden type lacy edge dish, gay floral decoration 5.00

NO C. C. D. ORDERS

MRS. RUSSELL L. INGRAM

Main St. U. S. 60, Olive Hill, Ky.
10 English putter pats, gold sc. edge, pastel colored flowers, \$7.50. 6 oblong footed salts, cut corners, \$3.; 6 demi c. & s. colorful, red & gold, chocolate c. shape, lovely jap. Is. cement ed. \$14.50. Exquisite plate, wide gold scroll & pierced liltice rim, large H. P. yellow rose & foliage, \$6.50. Plate like above with pinkrose, not pierced; make lovely pair, \$3.50. Pink & white cast glass basket, deeply ruffled & fluted rim; clear twisted handle, \$19.50.

Carriage extra / Stamp please
WANTED: Colored and art glass cruet

MRS. JOHN STRUFF

37 Newton Terrace, Waterbury, Conn.

WILDFLOWER: covered sugar, \$6.50; covered butter, \$6.50; creamer, \$5; cake stand, 9", \$8; water pitcher, \$6; spooner, \$2.50.
Pr. EARLY DIAMOND THUMBPRINT 8" low compote, \$27.50.
2 Diagonal BAND & FAN CHAMPAGNES, ea. \$4. CRYSTAL: ale glass, \$4; 2 egg cups, ea. \$2.50. PANELLÉ GRÉGE rd. berry bowl & 6 saucers, \$12. EARLY HONEYCOMB 8" compote, flint, very brilliant, \$8.
VIKING covered sugar, \$6.50.
WATER PITCHERS: blue Basketweave, \$10; Barley, \$5; Double Loop, \$6.
LINCOLN DRAPE: syrup, \$10; spooner, \$3.50.
SAUCE DISHES: 2 footed 1000 Eye, ea. \$3; 2 footed Minerva, ea. \$2.50; 2 Grape T.P. Band, ea. \$1.50; 2 Candlewick, ea. \$1.25.
GOBLET: 4 Loop & Dart, R. ornament, ea. \$3.25; 2 Phila. Centennial, ea. \$2.50; 2 Cottage, ea. \$2.50; 8 Flattened Diamond, ea. \$2; 3 wines, ea. \$1.50.
SPOONERS: Hamilton, \$3; Princess Feather, \$3.50; Fan & Diamond, \$2.50; Minerva, \$3; Cupid & Venus, \$3; Good Luck, \$3.
STIEGEL type flp, expanded ribs, etched top, 5 1/4", \$18.

Write wants on pattern glass;
also have several rare glass cup plates.
WANTED: PATTERN GLASS SUGAR COVERS.
PLEASE SEND LIST.

Everything Guaranteed Authentic

Lady Charlotte Schreiber's Journals

By JOHN RAMSAY

Lady Charlotte Schreiber's book is a collector's classic, and, like many other classics, is not easy to read, long, 1044 large octavo pages in two volumes and rather tedious, with much detail and considerable repetition. Also, while it contains much valuable information on the things she liked, studied and bought, it might as well be written in Greek or Sanskrit to collectors conditioned to "Not-so-Early American" and "Twentieth Century Antiques." Because the author, between 1869 and 1884 collected mainly Eighteenth Century English ceramics, pottery, porcelain, glass and enamels, Chinese porcelains, fans, playing cards, watches, prints and other things which were antiques even then. While the artistic productions of her own time, high style and valuable today, were, in her vigorous English "horrible", "vile" and "cheap". In 1878, she finds an old Derby potter working in a French majolica factory, and comments "It was painful to think that poor Mr. Keys spent his life inventing and perpetuating these horrors." Popular taste has changed, of course, but her collection is still world-famous, and the great museums of the world still exhibit the things she liked, and are still unenthusiastic about those she disliked.

Lady Charlotte was a very exceptional woman. An English aristocrat, daughter of the Earl of Lindsey, born in 1812, her first husband was Sir John Guest, a wealthy owner of large iron works in Wales. In the intervals of bringing up seven children, she wrote a book, "The Mabinogion," a translation of the Round Table stories from the Welsh and helped him with the details of the iron business. Three years after his death in 1852 she married Mr. Charles S. Schreiber, also wealthy, a land-owner and later Member of Parliament. He was interested in collecting, as was her son, and from then on she devoted her impressive intelligence and energy to this work, keeping day-by-day account of her travels and purchases.

Active and hard-working collectors of 1951 will envy the Schreibers' opportunities and purchases, but can also envy Lady Charlotte's endurance. This Victorian lady of 60-odd, traditionally subject to megrims and vapors, does chronicle occasional colds and headaches. But she and her husband traveled over Europe and parts of Asia for weeks by slow and inconvenient trains, air-conditioning and steam heat still undreamed of, with frequent changes, often bridged by horse-drawn diligences, often walking miles through rain, snow or dust, with food and quarters not always satisfactory. Due to their position, they had many social contacts, saw all "points of interest," with hours in those collections and museums from which they could learn something, and, first and last, visited every available antique dealer. The result

was frequent twelve and sixteen-hour days, with "sat up until mid-night washing, cataloguing, etc." a frequent journal entry, all which this frail lady in her trailing skirts, reticule bulging with china, her inevitable maid in attendance, enjoyed to the full. They even traveled through France during the Franco-Prussian War, were the first "antiquers" in Paris after the Prussians evacuated it, dodged Carlist riots in Spain and saw a Peace Conference in Constantinople while they took storms, floods and wrecks as part of the day's work.

This lady of the last century is very up-to-date in her accounts of buying, antique shops and dealers. Time after time she complains of stocks of "rubbish" and "modern trash", or "exorbitant" prices, with occasional notes that this or that dealer is "quite mad" and other usually kindly comments on their life stories and living conditions. She and her husband knew, seventy-five years ago, how to buy to the best advantage; they hunted up back-street shops and collectors who "sold occasionally," made counter-offers or sent their friends around when they thought prices too high. When they get a bargain, it goes into the record; when they can "steal" a good English piece from a Continental dealer unfamiliar with its origin and value, that goes down; when, as does happen, they have to pay full market value for a good piece, that is noted, too, and any collector will appreciate the description of a salt-glaze tea-pot "Very ugly, very expensive, and very desirable"; their occasional mistakes are chronicled without too much complaint, and they never consider re-

ETHEL B. MORROW

1327 S. Galena Ave.,
FREEPORT, ILLINOIS

Ruby & clear Bristol mug, app. handle, perf., \$6. Amber Cane hat; vas. D&B hat, \$4 ea. Vas. D&B slipper, \$4. Pint Dia. Pt. flint decanter, bar lip, \$4. 2 c/s, blue grape Chelsea pattern, Adderleys, England, \$4 ea. 7" Blk. M. G. plate, club border, \$6. Min. tureen, att. tray, gray conv. design, \$4.

THE CANDACE DART SHOP

FLORENCE C. ELLIS

420 N. Manlius St., Fayetteville, N. Y.

Brass cornice, open rose & bud, 4"x4"5" \$10.00
Fruit plate, gold line swirled edge, 7 1/2" 2.75
Venetian green glass vase, 13"
Ideal for lamp 7.50
Heppelwhite stand refinished 25.00
Pr. large wooden shoes, painted red 3.50

List available. — Express collect.

turning them. When they go a whole day without buying anything, that is a disappointment, balanced by such entries as "We came away feeling ruined but content." However, they managed to spend an average of £25 per day—about \$25.00 then, the equivalent of much more today, so were welcome customers in the shops of seven countries.

Lady Charlotte takes her collecting seriously, changing her specialties from time to time, but ridiculing, the London dealers she found dashing around Europe buying up the latest in antiques for their fashionable customers. On the other hand, she has frequent notes of fine things at reasonable prices but "not in our line." Like her Twentieth Century successors, she keeps accurate account of her costs, but never once includes traveling expenses for three—the maid again. Actually, after the first few years in which she made many friends among continental dealers, she could have stayed quietly in her two beautiful houses and bought practically as well and as cheaply through agents, but that would not be as much fun. So she notes with pride as early as 1874, "Our Bristol figures now surpass every collection. We have every known type except one, and have three specimens hitherto unknown" and goes on to other collections until Mr. Schreiber's death in 1884.

There is a very strong impression today that prices of antiques are much higher than they used to be. This, of course, is true of current fads and fancies, "conversation pieces" and other things which have sprung into fashion within the last few years. But this is not entirely true of those types which have been collected for years, and have reached fairly stable values, and entirely untrue of those which are no longer popular. Lady Charlotte and her husband certainly found, in their extensive searches, many bargains which would be unbelievable in this day and country, six Dresden, (Meissen), cups and saucers with flowers in relief for 18 s, (\$4.50), a 21-piece Royal Vienna teaset, authentic, for £18, (\$90.00), and many Battersea enamel boxes and small pieces at £1, (\$5.00) or less.

Since the dollar has now less than half the purchasing power it had in the 1870s, these prices should be doubled to reach their 1951 equivalent, and are still bargains. But they also bought, as a bargain, twenty yards of 14-inch Venetian lace flounce for £32, (\$160.00), a six-yard piece at £40, (\$200.00) and several "berthas" and "lappets" at \$25.00 or more—all prices which very few collectors would pay today. Also, they bought an antique gold watch for £18, (\$90.00), another dated 1762 for £80, (\$400.00) and a 16th Century clock for £30, (\$150.00) none of which, at double these prices, would be not cheap today. In the ware they loved, they paid £30, (\$150.00) for a pair of Meissen figures, £7, 10s (\$40.00) for a Chelsea figure perfume bottle, £28, (\$140.00) for a set of Bristol "Seasons" figures, "not all intact", £75,

(\$376.00) for a Bristol vase and £15, (\$75.00) for two Chelsea-Derby groups "only two fingers missing," and, £75 (\$375.00) for a wood Staffordshire plaque. And, again, these are cheap, but not ridiculously so, as prices go today.

A very up-to-date note recurring again and again in the "Journals" is the constant complaint about reproductions. In one town "We mistrusted everything that was shown to us at Caen," and a private collector they visited "had evidently been a victim of the dealers," as all her pieces were fakes. Three German shops were full of "Modern Dresden," (Meissen) and "Fischers," (Herend) imitations are wonderful." They found reproductions in Italy where "At Turin they do not scruple to put on marks in a very superficial manner," and in France they visited two factories making reproductions in biscuit of old Sevres and Worcester "which are decorated by Paris dealers and sold as genuine old pieces." The author mentions a number of their own mistakes and, in one case, they bought a pair of vases in Rouen which they showed to Samson of Paris, greatest of all ceramic forgers, to be told that they were his productions.

Another familiar incident is her comment on a visit from some friends, "They also had some figures on which they wanted our opinion, after they had bought them." In 1879, she met an American who assured her "that the Americans are now paying great attention to antiquities, and forming collections everywhere. Another American lady, a Mrs. Morris, is met buying 'curiosities, etc. for a museum for which her husband had bequeathed a sum of £2000. She has little knowledge, and I do not think her selection will be very good." This American, however, was wise enough to make friends with the Schreibers, and to have the benefit of their advice for several months. But these were the first of the army of Americans who invaded Europe in search of antiques during the next thirty years, and it is easy to assume they were prime "victims of the dealers."

On the other hand, Lady Charlotte did not have the modern "everything proof" complex. On the contrary, she bought any number of fine but imperfect pieces, sometimes at well above bargain prices, and once notes that it will cost £5 to have a piece repaired at the great Minton factory. But she was buying, not "useful" or "decorative" antiques in the modern trend, but rarities to complete her collections, to be replaced, of course, by perfect duplicates if, when and as they turned up. She did weed out her collections periodically, selling duplicates and unwanted pieces. But many of her damaged pieces are still unique, and are still exhibited with pride by a great museum.

Mr. Schreiber died in 1884, and Lady Charlotte almost completely blind in her later years, was less active. But she was still interested, and continued to study and catalogue her collections up to her death in 1895.

She bequeathed two thousand pieces to the Victoria and Albert Museum. Mr. Schreiber's long illness, ending with his death in 1894, closed their collecting career. Lady Charlotte decided immediately to give their 18th Century English ceramics, to the Victoria and Albert Museum, one of the two great national museums. Including some two thousand pieces, the journal covers nearly a year of cataloguing, buying some pieces to fill in the gaps, and ends with their final transfer.

The "Journals" only hint at other facets of a very busy life; her social responsibilities, especially as the wife of a Member of Parliament, including a note in 1878, when she was sixty-six, of a dance in her country house which lasted until 4 A.M.; her charities, including the sale of Turkish embroideries and fabrics for the Turkish Relief Fund after the War of 1874, her total by 1884 being £19,000; and the many calls for expert advice, even Queen Victoria consulting her on the purchase of a piece of silver. And, of course, the Victoria and Albert gift, still studied by advanced collectors in this field, included less than half her collections. So Lady Charlotte was not only a remarkable personality, but one of the world's great collectors. Further she was one of the few who bought on their own judgement, acting as their own experts, and is the only one of these to leave a record of her experiences. Consequently, her "Journals" should be read by every serious collector, not necessarily as "reference reading" but for pure enjoyment.

Death of Illinois Dealer

Mrs. B. A. Cottlow, well known antique dealer for the past 27 years, passed away at her home in Oregon, Illinois, December 10, 1950. Her husband, Dr. Cottlow, survives.

BARBARA TAYLOR

85 Main Street. Groveland, Mass.

Haverhill 4-8144

ANGLE LAMPS: Double embossed brass, com., \$22.50 single tin wall type, com. \$7.50.
PATTERN GLASS: Moon & Star creamer, ribbed twisted handle, \$3.50; Mascotte engr. tumbler, \$2.50; Ball & Swirl creamer, \$3.50; very early Diamond Quilted bar tumblers, flint, base flake, \$3. Late thistle tumbler \$2.25. Panelled Star Button (Kamm 2, 215) creamer, \$3.25; 2 D&B Narcissus wines \$1.50 ea.; small, sparkly Feather cake stand, \$3.50; Smocking flared scalloped top flint spill, \$4.50; Bradford Blackberry butter dish, flint, flake top edge of base, \$4.50; Bell-flower single vine castor bottle, shaker, no top, \$3.50; Panelled Dia., Point butter, \$3.50; Red Block variant crust few nicks, no stopper, deep red neck lovely, \$6.50.
HINGED GLASS TRINKET BOXES: Exquisite footed black amethyst finest enamelling, very ornate brass feet, \$12.50; Wavcrest type, swirled pale yellow, enamelling, \$7.50.
IRONSTONE: Round pedestal type cov. soup tureen, lovely lacy openwork handles, tray to match. Half inch time crack in lid, one tiny split in twig handle on tray, truly both no harm. \$22.50; Sheaf of Wheat cov. veg. in choice small size, \$7.50; unusual round President cov. bowl, fluted ruffled edge, cov. original, but not perfect fit, a stunning piece, \$8.50.
COLLECTION OF MARBLES: Enormous paperweight, needs polishing, \$2; 12 1" to 1½" diam., 6 scarce pottery, 2 blue spatter, 4 Bennington, 6 fine paperweights, \$12.50 lot; 30 small, assorted ed pottery and paperweight, all good, \$7.50 lot.
CHILD'S QUEEN STOVE: lid to water tank missing, has 4 iron kettles with it, good size for lamp, \$10.50.

SAINTS OF ST. AUGUSTINE

(CONTINUED FROM PAGE 113)

Spanish architecture, the houses with the grill-work balconies hanging over the sidewalks. It's a town to see in leisurely fashion, to walk around, in fact, or to see by carriage. Carriage rates are \$2.50 an hour, or should be. It's the wise sightseer who makes his deal before embarking.

Even by car the narrow streets are negotiable, and to get all the sights in one has only to follow the visitor's guide the Chamber of Commerce puts out, or just find a route marker put up for tourists and follow the trail it points out.

Besides the ancient sights to see, to which must be added the old slave market and the Cathedral of St. Augustine, on which work was started in 1793 and which honors the saint on whose feast day the town was founded, there are such modern diversions as not one but two alligator and ostrich farms to see, one with ostrich sulky races.

A couple of special events on the program here are worth the visitor's attention. For a week in January an antique show will be held at the Lightner Museum. And for the four days before Lent starts in February

the town will go Spanish in a mardi gras, with all the dancing and parading that celebration entails.

—o—

In the St. Augustine Record

Occupying a top position on Page 4 of the Boston Herald's December 3rd 12-page Annual Winter Resort and Travel Section is a story about St. Augustine's municipal Lightner Museum of Hobbies. Of all the attractions in Florida it was the only one to which an article was devoted, a 300-word story prefaced with prominent headlines.

The article is introduced with three questions. "Do you travel miles to see a priceless antique?" and "Do you haunt auctions trying to match a treasured family heirloom?" followed with "Do you fairly drool over rare objects d'art, or have you a yen for old musical instruments of a by-gone era?"

It then proceeds to briefly sketch the interest engendered by the exhibits themselves, the interesting background and character of the building itself, the fact that it is owned by the City. Mention is given to the area occupied by the Museum and that more than 22,000 square feet of floor space is given over to the exhibits.

The appearance of this article in such a metropolitan paper indicates the national recognition that is merited by the Lightner Museum of Hobbies, the late O. C. Lightner's gift to the people of this community. There is nation-wide interest in such an Institution and St. Augustine has the only one in the world. What a singular distinction and opportunity for the Ancient City.

General Manager Cecil Zinkan says that he is daily posed with this question from visitors: "Do the people of St. Augustine realize and appreciate what a valuable and remarkable Institution has been given to them?" And it is a moot question.

—o—

The Doll Collectors Manual for 1949, published by The Doll Collectors of America, Inc., was recently forwarded by Mrs. Earle E. Andrews, President of the club, as an addition to the museum's Doll-ology collection. This is the fourth in their series of books covering the history of dolls, the result of fourteen years of intensive research.

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Comments From
Guest Register

"Very interesting and helpful to furthering man's culture to a better United World."—Coral Brooks, N. A. S.

"Delightful."—George Walker, Fla.

"Very interesting."—Jacey Ballew, Washington, D. C.

"Very interesting and educational."—A. T. Conn, Washington, D. C.

"Very interesting."—Mr. & Mrs. R. Waseleski, Fla.

"Very interesting."—Mr. & Mrs. Nelson A. Zaiger, Virginia.

"I never knew so many different col-

lections existed. Thank you."—Leroy Brenna, South Dakota.

"Wonderful."—Marie A. Spencer, Virginia.

"Wonderful."—Lorena Pollan, Mississippi.

"A treat for every visitor to St. Augustine."—Mrs. Dwight L. Carhart, Ohio.

"Worth anyone's time."—Mrs. Robert Andreu Sr., Florida.

"Exciting."—Mr. & Mrs. Robert W. Blackley & Laverne, North Carolina.

"Very interesting."—Irene Kohteen Florida.

"An experience I shall never forget."—Mr. & Mrs. J. J. Turner, Michigan.

"A most interesting display."—Louis V. Blaser, Ph. D., Wisconsin.

"Wonderful Exhibit."—Norbert E. Cygan, Illinois.

"Intriguing. I now have corns and flat feet."—Mimi Falch, Florida.

"Wonderful accumulation."—J. E. Campbell, Georgia.

"A most remarkable collection. Very great compared to Museums of much greater population centers."—Dr. & Mrs. G. S. Sutton, Florida.

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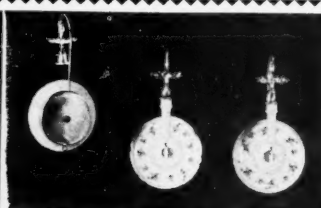
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A. Classic Candleholder



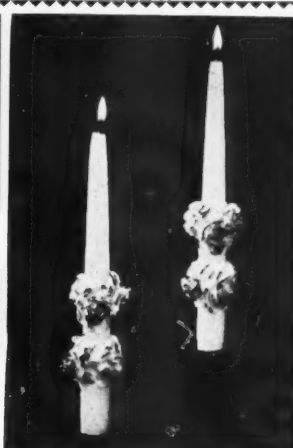
B. Georgian Candleholder



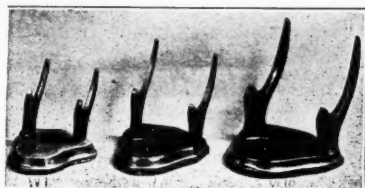
C. Traditional Saucer Sconces



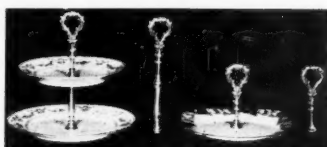
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Wholesale: \$2.75 each with your china; \$3.75 each with ours.
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Drilling 50 cents PER PLATE.
If interested in Lazy Susans complete with our plates, please write.
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Made of solid cherry or maple, hand-rubbed and beautifully finished in traditional MAHOGANY, elegant EUCALYPTUS, warm MAPLE. Felted bases to protect other surfaces. Orders may be assorted as to size and finish. Sizes as follows:

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ANTIQUES IN A MODERN SETTING

By JEANNETTE S. BURNS

One of the greatest hazards of the decorating profession can be an over-enthusiasm for that which seems new and stylish. Because in no other field is it more important that stylishness be tempered with sound judgment . . . if not viewed with actual suspicion. For no matter how smart and stylish a newly decorated room may be, if it is not at the same time comfortable and livable, the owners will soon become unhappy. At the same moment they will become doubtful of the decorator's ability.

This was proven true over and over again during the first decade after so-called MODERN DESIGN made its appearance. MODERN to entirely too many people meant design that had never been seen or dreamed of before. In an attempt to satisfy this mania for something new, designers of furniture, as well as other art forms, broke all the rules of good design that had been slowly evolved throughout the ages. Sharp angles became the motif of the day. Angular sofas, chairs, tables paintings, and ceramics became popular. And the pseudo-artist pretended to see beauty in these new forms, employing them despite the fact that they were both grotesque and uncomfortable.

At one period the sofas and chairs were slung so near the floor that one could not sit, but had to lounge in

self-defense. Tables, to be usable, had to be correspondingly low so that they lost every vestige of grace and proportion.

The pseudo-sophisticate, who pretended to like this type of decoration, also pretended to despise any art form that derived from the past. And so the ceramic factories dreamed up forms never seen before on earth or in the sea. (If one could guess what animal cavorted upon the bleached wood coffee table, the owner, as well as the decorator, probably felt a great sense of frustration and chagrin!)

But out of this era of trial and multitudinous error, certain changes for better living have developed. For example, we have discovered that blond wood is definitely much easier to keep than dark polished wood. It does not show fingerprints or minor mars. It requires the minimum of waxing and cleaning. Best of all, good effects can be achieved with it on the smallest output of money. Therefore, it is highly practical for the young couple furnishing their first apartment on a shoestring to select GOOD MODERN.

I use the term GOOD advisedly because recent furniture shows have proven that tortuous forms in furniture design are out. The newest and most successful designs are first cousins to designs that were popular

in our American colonies in the very early days. Our colonial fathers found neither the time nor the materials for embellishments used across the seas.

This new furniture is also closely related to the French Directoire, a style in furniture developed along the most direct, simple lines by a nation sick to death of court and court life. Therefore, we might say that new design is nothing more than a return to the simplest expression of pure design. At the same time it employs the wealth of interesting, worthwhile material that our generation has produced.

The decorators who are employing this good modern most effectively are admitting, by actual use, that the simple design of other generations combines most harmoniously with the simple design of 1950. They also admit through practice that fine antique accessories also combine successfully with this new furniture.

Most of us have seen good Chinese accessories used with modern. The introduction of an occasional Chinese case piece as well can oftentimes save the modern room from monotony. I saw a large cabinet in Chinese red lacquer used very effectively in a room where all the other case pieces were in bleached wood. The actual lines of the antique cabinet varied little from the straightforward lines of the other case pieces employed; but the warmth of color, the little air of mystery that the oriental piece afforded, did much to qualify the otherwise cold, rather clinical appearance of the room.

A completely new trend was observed last June at the Merchandise Mart in Chicago. In the exhibit, Good Design, sponsored by the Museum of Modern Art, antique Italian art forms were also used most harmoniously and effectively with Modern. To many, the most exciting thing in the exhibit was a large carved Madonna and Child of the Sixteenth Century, shown in the foyer on a very modern bleached wood pedestal. A simple Eighteenth Century shaped commode, also Italian in design, was used effectively in another room.

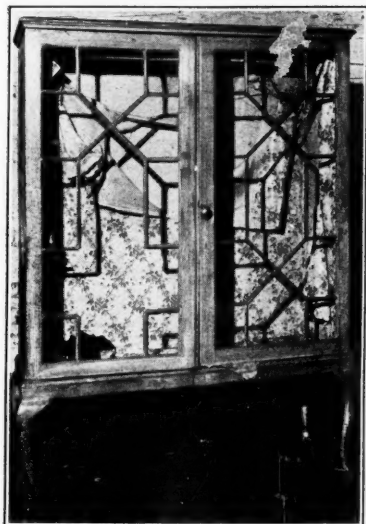
As buyer for the decorating department of Davison-Paxon Company, I am often confronted with the problem of a decorator's preconceived idea as to the color, form, size of a piece he needs for a room he is decorating. For example, I was recently asked to find a tall case piece for a modern room being decorated by Davison's very gifted young decorator, Dent McCullohs. He specified height and width. He also insisted that the weight of the piece must carry almost to the floor, and that the front line must be straight and severely plain. These requirements had to be met in blond wood.

After visiting all the manufacturers of MODERN at the Merchandise Mart, I almost decided that I was on a wild goose chase because nothing approaching Dent's specifications came to view. Then one day in an antique shop, I unexpectedly came upon a piece that filled every one of the requirements. The dealer was



Courtesy Davison's Corner Shop, Atlanta, Ga.

Note how well the furniture of today combines with the fine antique cabinet in the foreground.



Courtesy Davison's Corner Shop, Atlanta, Ga.
Close-up of Queen Anne bookcase or cabinet
used in the modern setting opposite

showing his porcelains in a lovely old pine cabinet, somewhat the worse for wear and tear for following him around the country to the various antique shows. Several panes of the original glass front were broken, the shelves had been repapered many times; otherwise the piece was in its original condition.

This pine cabinet, or bookcase, dates back to the Queen Anne period of furniture design. Circa 1740. Each door has the traditional thirteen panes of glass, but they are cut in a most unusual fashion. The cabriole legs, terminating in delicate club feet, made me wonder at first if it might be a "married" piece. I had never before seen a cabinet like it. However, Mr. Hughes, the able head of our refinishing studios, assured me that all the craftsmanship employed was of the same early period. In his opinion it actually showed signs of having been executed by a single craftsman. Therefore, we concluded that this cabinet was designed to fit the unique needs of some particular client... adding interest and value to the piece from the connoisseur's point of view.

The effect of this light pine cabinet in combination with strictly modern light wood case-pieces, was both harmonious and interesting. We lined the shelves with a tea-leaf paper that we also used in the room for the shade of an old Ming figure lamp. The paper was in a very warm copper shade shot with gold... wonderfully effective as a background for the satiny patina of the very blond pine. We flanked the sides of the cabinet with a pair of Louis XVI sidechairs in light walnut. The two hundred year old piece added real dignity to the room at the same time expressing a subtle affinity with the past of our sturdy colonial forbears, for out of their exigencies many of our so-called MODERN designs have evolved!

TOO LATE TO CLASSIFY

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WANTED AUTOMOTIVE ITEMS: Anything pertaining to the early automotive industry, all kinds of automotive trade publications, catalogs, instruction books, technical books, automobile hand books, pictures, framed or suitable for framing, Brass lights, oil or acetylene, bulb horns, acetylene generators, some accessories, emblems, name plates, hub caps, license plates, motor meters, old cars, trucks, bought anywhere, clothing, dusters, goggles, etc., or what have you.—B. J. Pollard, 14300 Prairie, Detroit 21, Mich. mh32111

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WANTED: BELLEKE & DRESDEN, large or small pieces for cash.—Leonce Roos, Opelousas, La. ap12696

WANTED: Flow. Blue china. Arkyle pattern only. No. 289457 by Grindley Co., England.—Irene Englehardt, 5940 N. E. Going street, Portland 13, Oregon. mh6046

WANTED: GLAZED CLAY CAT in lying position, its tail wrapped around its forepaws, 8" high from base to tip of ears. Send offer with price to—R. Kauffmann, 77-18 141 Street, Flushing, N. Y. F3445

WANTED: Pattern Glass. Eyewinker, Actress, Heart with Thumbprint, Cupid and Venus.—Collins Antique Shop, 4024 34th St., San Diego 4, California. f120621

Shaving Mugs. Occupational and Sports. Banks, trains and toys.—Walter J. Henry, Adamsburg, Pa. je124431

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WANTED: 7" Blue glass hen covered dish.—William A. Grissy, 41 Linnaean St., Cambridge, Mass. mh3653

TRUMPET VINE pattern Haviland to complete set for private collection; butter pat plates and bone dishes for silver pattern.—Mrs. C. R. Zeeb, 1803 Pine Ave., Davenport, Iowa. mh3464

WANTED: Cover for pressed glass compote, plume pattern, diam. compote 6½".—Mrs. Herbert J. Flynn, Lake Kushaqua, N. Y. mh3882

WANTED: Hill pottery china, rustic pattern B. & L. Rd., No. 56799.—Anabelle Jensen, 311 N. Jessup St., Portland 11, Oregon. mh 3403

DEAN PAULSEN, Guthrie Center, Ia.—Wanted: Wedgwood dinner plates and cups of blue Capra pattern on Osier shape. f1861

WANTED: Bleeding Heart open sugar, shaving mug with name Miller, chain slides, Princess Feather Milk glass.—F. Miller, 2810 Arbor Drive, Madison, Wis. ap3863

WANTED: Colored Easter bottles. Will pay \$1.50 ea., also colored cruets, colored pickle jars and frames. Describe and state price.—Mary Wilson, Surfside, California. f1481

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BENNINGTON bowl, 16" or over in diameter, Mulberry Ironstone washbowl and pitcher. Describe fully.—R. C. Benson, 914 E. 29th St., Kansas City, Mo. f1291

Occupational shaving mugs wanted by collector. Must have owner's name and picture of trade, sport, or fraternal emblem.—Anselm Frankel, Midway Groves, Sarasota, Fla. f6407

WANTED: FLOW. BLUE, "Amoy" Davenport handleless cups and saucers, 10" plates, individual veg dishes, 10" soups, service pieces. Can use only pieces in excellent condition.—Elizabeth Burbin, Star St., Amsterdam, N. Y. F3403

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WANTED: Any handpainted china signed Olive McCullum or O. McCullum or McCullum, vicinity Chicago, Waukegan, Ill., Milwaukee, etc. If dated will be 1918 or before.—Violette Hemphill, 1156 Lullwater Rd., Atlanta, Georgia. f1092

WANTED: Tea cups and saucers, soup plates or bowls, marked R K or R L Dresden, and place card holders in Dresden or something suitable to be used with Dresden.—Gladys Abbott, 2803 Parker St., Amarillo, Tex. f1462

WANTED: Colored vinegar cruets and also pickle casters in color. Also want extra parts for these.—V. L. Roberts Spring Valley, Minn. f1861

WANTED: Masonic antiques, goblets, teapots. No jewelry or paintings.—Donner, 133 Moffat St., Brooklyn, N. Y. f1631

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Many Patterns old glass, clear, colored and Milk. Bisque. Attractive list. No reproductions. Old English and French China.—E. Skilton, Downingtown, Penna. my66501

CROOKE'S BOOKS. Pocket-Sized Manuals on Antique Pottery and Porcelain Marks. Date Letters and Origin Marks on Antique English, Scotch and Irish Silver. One dollar each postpaid. Discount to dealers: quantities of 6 or more.—E. E. Crooke, 1950 Broadway, Indianapolis, Ind. Je 64431

Desirable Pattern Glass and Majolica. Write your wants.—Cobweb Shop, 117 E. Lafayette St., West Chester, Pa. app

OLD MEDICINE. Wine and Bitters Bottles. Historical flasks. Send 10c. for list.—Mrs. Warren C. Lane, Leicester, Massachusetts. d122511

FREE LISTS ANTIQUES, GLASS, IRON, CHINA—The Antique Corner, 2098 Greenwich St., San Francisco 23, California. ap6219

FROM PRIVATE COLLECTION. 1 Regina music box, solid mahogany case, rounded door, leaded glass panels. Queen Ann legs, good timekeeper in top of case, rice crated, \$550. 1 doz. Sevres portrait plates, made for Chateau de St. Cloud in 1846, \$350. 1 Amber Venetian handblown glass compote "Francisco, venier" portrait in gold, gold encrusted all around, price \$50. 1 "Chinese Pastime" plate 10", \$17.50. 1 Impressed Adams Caledonia 10" plate, \$17.50. Collections of dolls and pitchers. Write—Pearl Lewis, Route 2, Box 208-1, Bartow, Florida. F30415

LACY SANDWICH GLASS. Stamp please for lists of bowls, tea & cup plates, salts, etc. Offering opa. stippled Bulls-eye 5½" dish. Lee plate 84 up row left. Sandwich Glass Handbook.—Miss F. E. Bassett, Lift the Latch Antiques, Box 174, Brimfield, Mass. my62131

Iron Dog Nutcracker, \$4. M. G. Sailor hat, \$4.50. Dahlia Spooner, \$2.75. Stamp, requests, lists.—Braeburn View, Colgate, Wis. f1402

MILK GLASS: Two 8" peg border plates ea. \$3.50; smoke bells, ea. \$2.50. Swan covered dish, \$9.50; 3 bears plate, \$5.—Guy Saulsbury, Spicer, Minn. f1291

BEAUTIFUL BOWL, pitcher, huge waste jar, Grindley & Co., England; white with pink scrolls; beautifully fashioned. Perfect. \$12. Express extra.—Morton, 414 E. Main, Greenville, Ohio. f1002

CHINA PLATES: Pretty 10" loop handled, flowered, ea. \$3. 10 portrait and picture plates, write. 25 calendar plates, ea. \$3.—Guy Saulsbury, Spicer, Minn. f1291

FOR SALE: Haviland china. Covered tureen, \$10 ea. Large plates, \$10 ea. Service of six (Clover Leaf) \$75. Princess oyster plates, \$3.50 ea. Satin Glass: Tumblers, \$9 each. Rose bowl, \$12.50. **RED BLOCK:** Tumbler, \$7.50, goblet, \$9, sugar, spooner, cov. butter, \$10 ea. Bennington book-flask, \$12.50. Bavarian chocolate set, \$22.50. Six fish plates, 10" scalloped, beautiful, \$15 set. Dresden type sugar, creamer \$8.50. Bellflower spooner, \$9.50.—Pearl Gurnsey, 143 Thacher St., Hornell, New York f1255

COLLECTION GOBLETS. Other pattern glass. Write specific wants. Stamp please. Dewey's Antique Shop, mailing address, 13 Broadway, Cortland, New York. ap3023

HAVILAND RANSOM for 8. Bavarian for 12. Haviland pink floral for 8. Royal Bayreuth for 8. Coalport Indian Tree for 12, and odd pieces. Maddock Indian Tree for \$8, and odd pieces. Wedding Ring and Ransom soup tureens. Ironstone bowl & pitcher, raised design in white. Mary Gregory wine bottle. Ivy in Snow cake stand.—Kerry Antiquique Shop, 650 E. 38th St., Indianapolis 5, Indiana. f1865

BEAUTIFUL CANADIAN Crest mug, \$2. Colorful Eiderdown quilt, pretty & warm, \$27.50. Partial set U. C. Haviland Limoges china, \$35. Oval fruit dish, open sides, Blue Canton, \$22.50. Flowing Blue c/s, \$6.50.—The "Wee" Antique Shop, Rising Sun, Maryland. f1692

FOR SALE: Large Rose Medallion Canton platter. 6 Cross Swords Onion pattern demitasses. 2 10" Wedgwood plates, horse and rider. Blue glass hen. Square Grant plate. Stippled Dahlia cake stand, 4 Chinese chop plates. Milk Glass Lady, Mae Curtis, 1051 Michigan Ave., Adrian, Michigan. f1633

PAIR OVAL GILT FRAMES, gesso, raised flowers. Frame: 2½" wide, inside 9½x7½". With mirrors. Fine cond., \$17.50. Half-shoe: Raised rim, 4-leaf clover at side of shoe and heel, other raised floral decoration. Green, gold, white ground, \$6.75. Hand-painted punch bowl: Apple green, purple Concord grapes, 3-footed stand. Signed, dated 1901, \$55. Old rose lustres, double row prisms, gold and enamel decoration. Old, fine condition, \$100. Wall plaque: Texture similar to Irish Belleek, Royal Worcester. Bird on bough, pocket, leaf-like. Pair 4-light candelabra, Empire, prisms, black marble and bronze, \$57.50. Transportation extra.—Ruth O. Kranz, Mountainville, New York (8). f1487

KATE GREENAWAY child's dishes, 21 pc. Mary Gregory water bottle, \$5.50. Daguerreotype case, Calmady Children, white. Green beaded grape, 4 pcs. Custard glass, 4 pc. set. Creamers: Frosted Lion; Ribbon Candy; Diamond & Fan. Daisy & Button with Petticoat, large cakestand & compote. Blue plush & glass case, containing 2 cut glass perfume bottles.—Mrs. John F. Calsen, 2326 16th Ave., Moline, Ill. f1405

EDITH BLAIR, Alton, Ill.—Four plain glass goblets, 6¾", old, beautiful, \$7. ea., set only. Red Bohemian carafe, Vintage pattern, stopper and tumbler, 9", excellent. 6 pearl-handled knives and forks, 8½ & 7". Large brass Sconce, 2 candles, oblong, 19x23", corners cut-off, probably French or Norwegian; wonderful. Blue Bohemian open compote, 6½" diam., height 4"; dog, deer, castle. \$22.50. f1034

RUBY HOBNAIL hanging lamp.—Guy Saulsbury, Spicer, Minn. f146

OVERLAY DISH in silver stand, \$22.50 —Guy Saulsbury, Spicer, Minn. f108

WATER PITCHER, pressed leaf, \$9. Supplied Grape & Festoon, \$14. Wheat & Barley, \$8. Cobalt blue Coin Spot oak leaf decor, \$22.50. Tumbler, Esther, amber top, \$3.75. Decanter, orig. stopper, D&B with narcissus, \$8.50. Apollo lamp \$6.50. Masonic banana stand, \$7.50. 9" 2-piece cut glass punch bowl, \$26. M. G. Cosmos creamer, \$9. Same lamp base, large, \$12. 9½" plate Carlsbad signed Kauffman, portrait, much gold, \$16.50.—R. M. Trump, 217 N. Court St., Medina, Ohio. f1806

FOR SALE: Milk Glass: Rare 11½", white Gothic plate, \$12.50. 9" cake stand, floral, \$8.50. 6¼" "Easter" plate, \$3. old paint. Pr. vases, 8" clusters of poppies, old paint, Millard Plate 108, \$12.50. Wm. Tell bank, \$21.50. Blue 4-bottle caster, amber base, 9½" cameo vase, "Gaile", Smoky amethyst.—Mrs. Arthur Peter, Antiques, 313 W. South, Fostoria, Ohio. f1274

FOR SALE: Few pieces Horseshoe glass. Write for list.—Mrs. Frank Carpenter, Box 368, Pulaski, N. Y. f1631

STAFFORDSHIRE DOGS, large pair. Write—Guy Saulsbury, Spicer, Minn. f127

10 LACE EDGE, impressed "Melissen," flower center plates, write. White china to paint. Frosted American Coin toothpick, \$15. 3-FACE open compote, \$22.50. Wild Flower water pitcher, \$7.50. Ruby hanging lamp shade, \$35. G.W.T.W. lamp, poppies, \$20.—Hazel Spelman, 131 S. McKenzie, Adrian, Mich. f1823

WANTED HAVILAND CHINA. Pieces in Schleiger's book, pattern No. 155.—Mrs. F. M. Nolan, 140 No. 39, Omaha, Nebr. f1441

CUT GLASS: All brilliant and deep cut, 12" bud type vase, \$7.50; cruet \$5; 9" diam., 2" deep dish, \$6.50; 7" nappies, ea. \$4.50; 5" handle nappie, \$3.50; also bowls, pitchers and tumblers. Write. Sm. china hinged trinket box, floral \$4.50; floral coal scuttle mug, \$4.50; magnificent chocolate pot, hand painted, roses, gold, and birds, \$9; 5 bottle caster set, \$9.50.—Charlotte Kalbfeld, 147 Fifth Ave., Gloversville, N. Y. f1446

EYEWINKER LAMP, \$8. Panelled Thistle butter, \$6.50; creamer, \$6.50. Items in Virginia, Panelled Forget-me-not, Bullseye Drape, Pittsburgh, Rosette, Shrine, Feather, others. Lids. Stamp insures reply.—Myrtle Burger, Washington, Mo. f1232

BLUE D. & B. X-BAR tray, \$10. Milk Glass blackberry spooner, \$5. Water pitchers: Frosted Ribbon, \$5.50; Cupid & Venus, \$6.50; Nailhead, \$5; Sprig, \$5; D. & B. X-Bar, \$5. Jewel & Dewdrop, \$4; Shell & Jewel, \$4; Pinecut & Block, \$6; Clo, \$4; Feather, \$5; Diagonal Band, \$3.50. Diamond Point, \$20. Oakan Bucket, \$4. Wildflower, \$6. Late Thistle, \$3.50. Write wants.—Grace Miller Ludlow, Selkirk, N. Y. f1215

CUT LOG: 3 wines, \$2.50 ea.; spooner, \$3. Sheraton: 3 goblets, \$3.50 ea.; creamer, \$3. Amber pickle, \$4. Beaded Loop: Covered butter, \$4; creamer, \$3; spooner, \$2.50. Sq. Fuchsia creamer, \$4. Etched Dakota cov. sugar, \$8. Spooners: \$3.50 each, Princess Feather, Stippled Star. Goblets: 5 Popcorn, \$6.50 each. 3 Phila. Centennial, \$3 ea. Buckle, \$2.75. Covered butters: Clear Lion, \$10. Dia. Sunburst, \$3.50. Peacock Feather, \$3.50. Transportation extra.—Edna M. Hiestand, R. 2, Coopersburg, Penna. f1006

DRESDEN, GAME SET, 6 8½" plates, deers and similar animals, gold on border; platter matching set, \$42.50. French porcelain hinged powder box, 3x3", white, cherubs on cover, \$7.50. Bristol white vase, 11" bulbous, ruffled top, \$8.50.—Jessia Hiatt, Truro, Iowa. f1823

FOR SALE: Copper kettle, 23", \$25. Pewter coffee pot, 1½" Pewter salt & pepper shakers, \$10. Haviland tureen & 12 soups. Metal eagle, 70x33".—Ruth Glass, Rushville, Ill. f1612

MOON & STAR lamp, amber base & stem, \$23.50. Blue miniature lamp, complete, \$22.50. Fish platter, Minton, 24x 10½", \$15. Purple Slag boot, with spur, \$7.50. Openwork M. G. compote, 10½" D. & B. base, Lee Vic. glass, plate 82, \$25. Blackberry M. G. pickle, \$3.50. Hen & chicken M. G. plate, \$10. Small M. G. hen, 4" \$10. 6" Tea-Leaf plates, 10", \$1.75. Platters. Old cut glass water pitcher, silver top, \$9.50. Feather, 20 pieces, write. Petersons Magazine, 1878, has 11 double page colored fashion prints, \$7.50. Wanted: Maple-Leaf Haviland.—Agnes Malach, 714 Hennepin, Dixon, Ill. f1297

BECAUSE OF ILL HEALTH, will sell my private collection of Satin glass, Bisque figurines, trinket boxes, Sandwich glass. Some pink lustre cups and saucers, copper lustre pitchers, demitasse, some furniture. Will sell separately or list to a dealer.—Bess V. Yoder, 2907 E. Douglas, Wichita 8, Kansas. f1483

EASTER EGGS, 3 large, 1 small. All \$5. Penny banks, China Jug Austria. Iron rabbit, each \$2.50. Cardinal Bird spooner, \$2.75.—Flossie Niles, Greenville, Ohio. f1002

GOBLETS: 1 Huber, \$4; 2 Honeycomb, ea. \$2.75; 1 Ruby stain top, \$2; 1 Bethlehem Star, \$2.75; 3 Sawtooth, 2 match. 1 larger, ea. \$4; 1 Thumbprint, \$3. Pan-eled Thistle: 1 covered round butter, \$6; 3 celery vases, ea. \$4.50; 3 cov. honey, \$7; 4 goblets, ea. \$4. 1 cake stand, Flow, \$3; 1 9¼" plate, \$6; 1 open sm. compote, \$4; 1 berry bowl, \$3. White Ironstone: 1 rare white china toast rack, \$12; 1 round tureen; 1 deep platter, Wedgwood, \$3; 1 Lilly of Valley platter, large, \$3.50; Several plates, bowls. Write: 4 pinch-stone dolls, \$2 each. Several moustache cups & saucers. Write. Other nice cups & saucers. Write. Plates: 1 Canton, Willow, woodware, \$5; 1 Minnesota, various scenes, \$4. 1 Grindley & Tunstall, "Spring" soup, \$3; 7 Moss Rose soup, \$3; 3 Mercury reflectors, \$2 ea. 3 for \$5. Brass: 1 old brass store lamp, white bristol shade. Iron frame, chimney, \$18; 1 pair matched 10½" candlesticks, early English, burnished, \$30; 1 brass inkwell, brass tray, 2 pen holders, M. G. well att., \$6; 1 12" round hammered trav. burnished, \$6; 1 box, cut corners, satin lined, 5½x3½x3" high, polished, \$8. Transportation extra. Stamp for reply.—Westward Ho Antique Shop, Mrs. A. H. Partridge, Albany, Wis. f18651

OLD ENGLISH LUSTRE. Rose and gold. Six cups and saucers, two saucers slight age checks. Lovely. Write Mrs. M. Ramsay, Sand Hill Farm, R.F.D. No. 1, Ludington, Mich. f1612

OLD QUANT, squatly shaped teapot with silver finial and marked Sheffield on bottom. Fine condition but needs replating, \$9. Etched Dakota covered sugar, \$9. Baltimore Pear covered sugar, \$8.50. Green Beaded Grape covered butter, \$15. Etched Pavana covered butter, \$8.75. Blue Willow Oak cake stand, tall and a beauty, \$15.—V. L. Roberts, Spring Valley, Minn. f1234

OLD HAVILAND, gold band, rope & anchor trim, 3 covered pieces, 4 egg cups, Write. Gas shades, frosted etched. 4 alike, 2 odd, each \$2.50. Festoon, berry bowl, \$3. Platters, Pleat & Panel, Railroad, ea. \$7.50.—Mrs. Ann R. Kroeger, Antiques, Rt. 2, Port Townsend, Wash. f1573

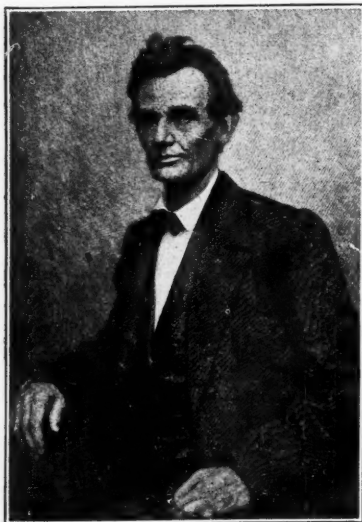
REGISTERED MAJOLICA dresser tray (pastel) \$5. Gorgeous dainty pastel painted chocolate pot, \$9. 5" yellow satin rose bowl, \$8.50. Egyptian goblet (old) \$3.50. Gold band ironstone cream & sugar, \$6. Fluted pancake cov. dish, pink & blue flowers, \$8. Wedding Band coffee pot, \$7.50. Pretty footed oval open bowl, Eng., has gorgeous coloring, orange lustre & dk. blue, \$5. Pink Staffordshire cup plate, (scene) \$2.50. Brown Staffordshire lamp lighter holder, \$3.50. 3 odd prs. bridle button tie backs, pr. \$1.50. Frosted Lion open sugar, \$3.50. Bulls Eye open sugar, \$2.50. Moss Rose ironstone cups & saucers, ea. \$3. Moss Rose Ironstone 9" plates, \$2. White Ironstone, raised patterns; reasonable.—Trimble's Antique Shop, 1764 Cheshire Road, N. E. Atlanta, Georgia. f1888

THERE IS NO FACE LIKE IT

By HENRY CHAFETZ

Think of Abraham Lincoln and you inevitably recall a plain lean countenance that caused his enemies in the heat of political battle to call him "awfully homely." Lincoln knew he was no beauty, but learned to live with his face and got so he could joke about it. He once told the following story at his own expense. "I was accosted on the cars by a stranger, who said, 'Excuse me, sir, I have an article in my possession which belongs to you.' 'How is that?' Lincoln asked with some amazement. The stranger took a jack-knife from his pocket and said, 'This knife was placed in my hands several years ago with the injunction that I was to keep it until I found a man uglier than myself. I have to say, sir, that I think you are fairly entitled to the property.'"

Lincoln's homely features were our country's good fortune, for the history of the United States would read different today if he had been a handsome looking man. Nature endowed Lincoln with a strong spirit and a superior sensitivity in compensation for his plain face. He was a solemn, almost absurd-looking and ambitious individual who, more than a man possessed of good looks and attractive appearance, had to strive in earnest with his mind and personality to attain self-dignity and the confidence of others. Ambition does not necessarily possess injurious qualities, and in men of beneficent spirit—like Lincoln—who are rarely free of aspiration, there is a worthy eagerness in their ambition that is constructive of good and which promotes the common welfare. Undoubtedly, Lincoln's plain face was an impelling force in his success in life and with people.



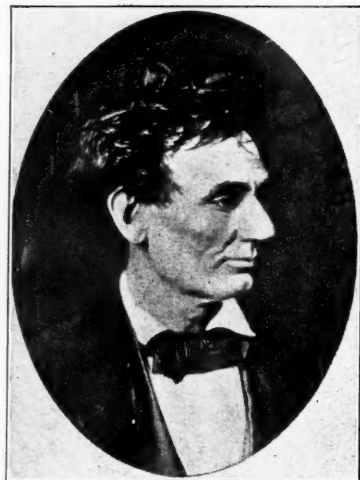
His eyes were deeply set under heavy projecting eyebrows.

In 1859 Lincoln described himself: "It may be said that I am in height six feet four inches, nearly; lean in flesh, weighing on an average one hundred and eighty pounds; dark complexion, with coarse black hair and gray eyes. No other marks or brands recollected." Lincoln's face has always been as interesting a subject as his angular and gawky frame. Old Lady Nature, who should have known better, forgot hereditary rules and did not follow conventional forms of structure make-up in Lincoln's face. Thomas D. Jones, the Cincinnati sculptor who went to Springfield, Illinois, in December 1860, to make a bust of Mr. Lincoln, could not classify the president-elect's face into any general lineage or national type. "His head was neither Greek nor Roman, nor Celt, for his upper lip was too short for that, or a Low German." Years later, an outstanding French sculptor contemplated making a face in clay of Lincoln. He studied a plaster mask and a collection of Lincoln photographs for several months and finally was moved enough to say, "There is no face like it."

Lincoln's face and head were quaint and angular. His mass of black hair, tinged with gray, was habitually disordered. "Wild republican hair," said an English interviewer. And his forehead was fully wrinkled to the roots of his hair. Ears are ears and a nose is a nose, but the ears of Lincoln offer no inspiration for any poetic or gushing tribute. They were long, wide and flapping, and jutted broadly out of his head. If, as many people believe, a large nose gives character to the face, Lincoln had such a nose. It was longer than the average straight organ of smell and very prominent. Lincoln's nose was once artistically described as standing out from his face with an inquiring anxious air, as though sniffing for some good thing in the wind. His nose rated the following panegyric in a political handbook that plugged Lincoln as the Republican candidate for President: "a long penetrating nose, with nostrils such as Napoleon always liked to find in his best generals, because they indicated a long head and clear thoughts."

A large and thick protruding underlip, and a very determined upperlip, gave Lincoln a mouth of magnificent proportions. His cheekbones were conspicuously and firmly indicated. His chin was high and firm, and his neck was long with skin that was rough and wrinkled and the sinews showing out from under it.

In 1860, a little girl was given a picture of presidential candidate Abraham Lincoln by her father, a staunch Republican. The girl gazed intently at the picture and then sat down and penned a simple letter to Mr. Lincoln. She gave her views about his fitness for the presidency and also her opinion of his appearance which



Lincoln in 1857

would be vastly improved if he cultivated whiskers. If Mr. Lincoln would do so, she added as an inducement, she would persuade her two Democratic brothers to vote for him. And if he had not time to answer her letter would he permit his little girl to reply?

Mr. Lincoln was touched by the sincerity of the child and sent her the following answer:

Private

SPRINGFIELD, ILLINOIS,
October 19, 1860.

MISS GRACE DEDELL:

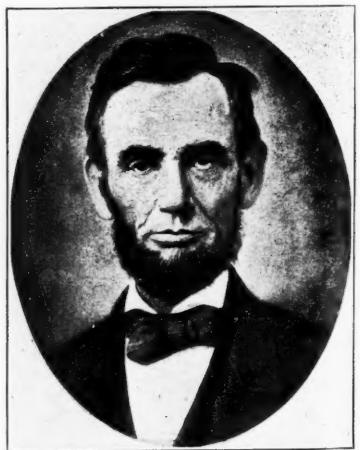
MY DEAR LITTLE MISS:

Your very agreeable letter of the 15th is received.

I regret the necessity of saying I have no daughters. I have three sons — one seventeen, one nine, and one seven years of age. They, with their mother, constitute my whole family.

As to the whiskers, having never worn any, do you not think people would call it a piece of silly affectation if I were to begin now?

Your very sincere well-wisher,
A. LINCOLN



Two days after Lincoln's nomination for President, May 20, 1860

Lincoln may have thought little of the girl's advice at that particular time, but the thought stayed with him for he began to grow a beard shortly afterwards. Lincoln was satisfied with the wisdom of little Grace's opinion and the beard became a permanent feature of his face. The beard made the best of a homely countenance. It added dignity but did not detract from the effect of strength his chin gave to Lincoln's face.

Masculine vanity may have also influenced Lincoln, as it did other plain-looking men of his time to grow a beard. It was still the popular fashion to cultivate whiskers and a beard, for men in those days believed that a beard, was symbolic of virility. Abraham Lincoln's beard was a simple modification of the "Imperial", a type named in honor of Louis Napoleon when he rose from President of France to Emperor.

Scores of reliable portraits of Lincoln were made from life during 1858 to 1865: tintypes, ambrotypes, photographs in the sunlight, and oil and clay. Upon examination of these pictures we find that Lincoln's most expressive facial feature were his eyes, deeply set under heavy projecting eyebrows. Lincoln's eyes were the most personal part of his face. They eloquently conveyed that here was a man who could not learn to be hard, but one whose spirit was fine, gentle, and sensitive; a man who was a tower of tenderness and a source of strength.

The eyes of many of our historical great blank out into incommunicative images in their pictures. Nothing is revealed of their character, and it is only our knowledge of their history that permits us to appreciate or accept the pictures of these people. But here are rare moments when we come across the picture of a person who is extremely sensitive, whose fine personality and deep character are self-evident through his eyes. The eyes of such a person throw off a sad serenity and are truly beautiful. Lincoln had such eyes.

Lincoln's features added all up into an interesting combination of qualities when taken together, and his face was not ugly. The beard gave Lincoln a wise dignity and his eyes imparted perceptions of great humane depths. A casual glance at his picture is decisive evidence that Lincoln was a man we would have found very likable, had we known him personally. Little girls saw Lincoln's portrait tacked up on the walls of their Re-

publican home during his presidential campaign, and they sang songs about him in their play games.

Abraham Lincoln is my name
Out of Illinois I came

The status of the human race is still high if a man like Lincoln belonged to it, and if we have to be surrounded by pictures we would choose one of his face.

Special Lincolniana Correspondence

Between

Mrs. Belcher & HOBBIES

In planning for our February issue, we immediately thought of Mrs. Belcher of Garrison-on-Hudson, New York, one of our advertisers who is always interested in knowing when we will feature special articles, such as those contained in our annual Lincolniana number. To our letter, we received the following answer, containing some interesting notes on a visit Lincoln made to Garrison-on-Hudson, Mrs. Belcher writes:

"He (Lincoln) was in my shop once when it was the railroad station. Wish I had material for a real story but here are a few fragments regarding his visit. The Secretary of War (during the Civil War) lived here in our town, as did our Ambassador to Great Britain. My husband's family entertained both Sherman and Grant who met Lincoln's train. Together they all proceeded to West Point by the Old Ferry. (This information I found in an old diary, and we now have the card table, a Victorian walnut piece, carved and felt-covered, around which those famous ones sat). Cadets and generals cross the Hudson River by launch now for the Old Ferry went out of existence when the Bear Mountain Bridge was completed. We own the old anchors, bells and a few lanterns as well as port and starboard light and the Charter, because the Belchers and Garrisons once owned the Ferry and still own the water rights. A few old houses around here will interest you—one was built in 1784 and was an inn, feed store, and a stable, and I lived in it for five years! It is pictured in a very well-known Currier & Ives print! Oh, lots of Romance here! Washington and Lafayette and General Putnam were as familiar with our river property as we are—and the railroad station harbored many a famous one in later years—Whistler, Edgar Allan Poe, Morris and Willis, and Paulding and Irving, and once, Abraham Lincoln.

"Here we live in snow dazzle and history—and the present mere background for the past. With Trifles and Treasures to sweetly haunt us into dreaming.

"But—a deep voiced gun says words to a target—at West Point—where generals are made—and our Greater Dream made real and lasting because of it.

"It will be a GREAT year—and

noble days ahead—marching songs and tears and across the horizon; a Winged Victory flies and in her hands, Laurel wreaths, and her song is Peace. She will fly by here where generals are made and never pause until she stops at Arlington and rests: with her tears and Laurel wreaths for her Holy Dead. It is a quite spot with just a small breeze to cool the wearied feathers while Victory—Rests in Peace."

Death of N. H. Dealer

Fred L. Hill of Hill's Antiques, Alton, New Hampshire, died Sunday, December 31, 1950, at his home following a long illness. He, with his wife, conducted an antique shop in their home for sixteen years. Mr. Hill's hobby was collecting Grandfather clocks, having owned over one hundred of them during this period.

Majolica Plate

Three remarkably fine Italian Majolica plates have been bought by The Cleveland Museum of Art through the J. H. Wade Fund from the Collection of the Baron Max von Goldschmidt-Rothschild of Frankfurt-am-Main. They are dated 1526, 1527 and 1528. Artists of the medieval towns of Castel Durante, Gubbio and Faenza painted them, after which all were sent to the famous Maestro Giorgio of Gubbio, to be lustered by that peculiar skill never since equalled. Each plate bears his mark. His tin lustres give even smoothness to designs and magical iridescence to colors.

The first and third plates are what is called *istoriato*, with story-telling decorations. The first, full of figures of men and animals, is on a classical theme. The third illustrates the Parable of the Prodigal Son, copied almost directly from Albrecht Durer's wood engraving of the subject, and was made the year he died. The middle plate, most beautifully lustered of all, has a stylized border to frame the coat-of-arms in the center of the Vitelleschi, papal Vicars of Citta de Castello in Umbria.



Majolica plate, titled "The Prodigal Son," after engraving by Albrecht Durer, German, 1471-1528

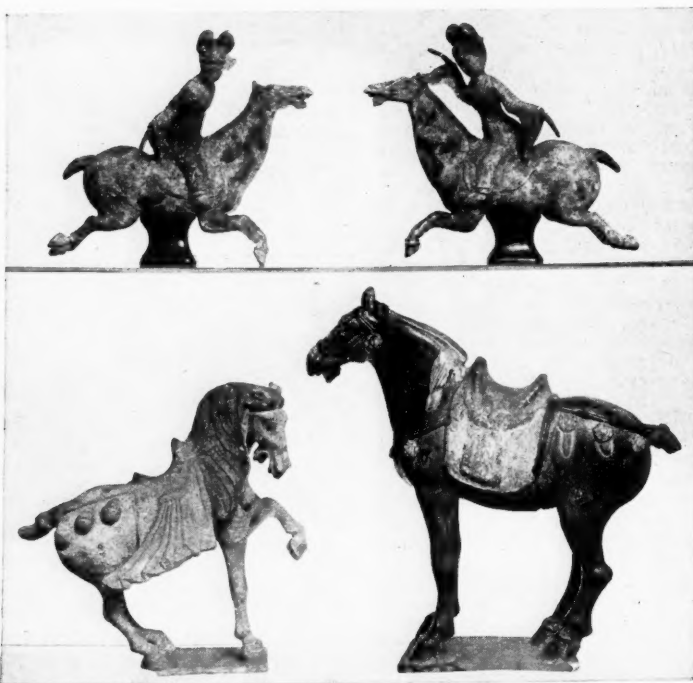
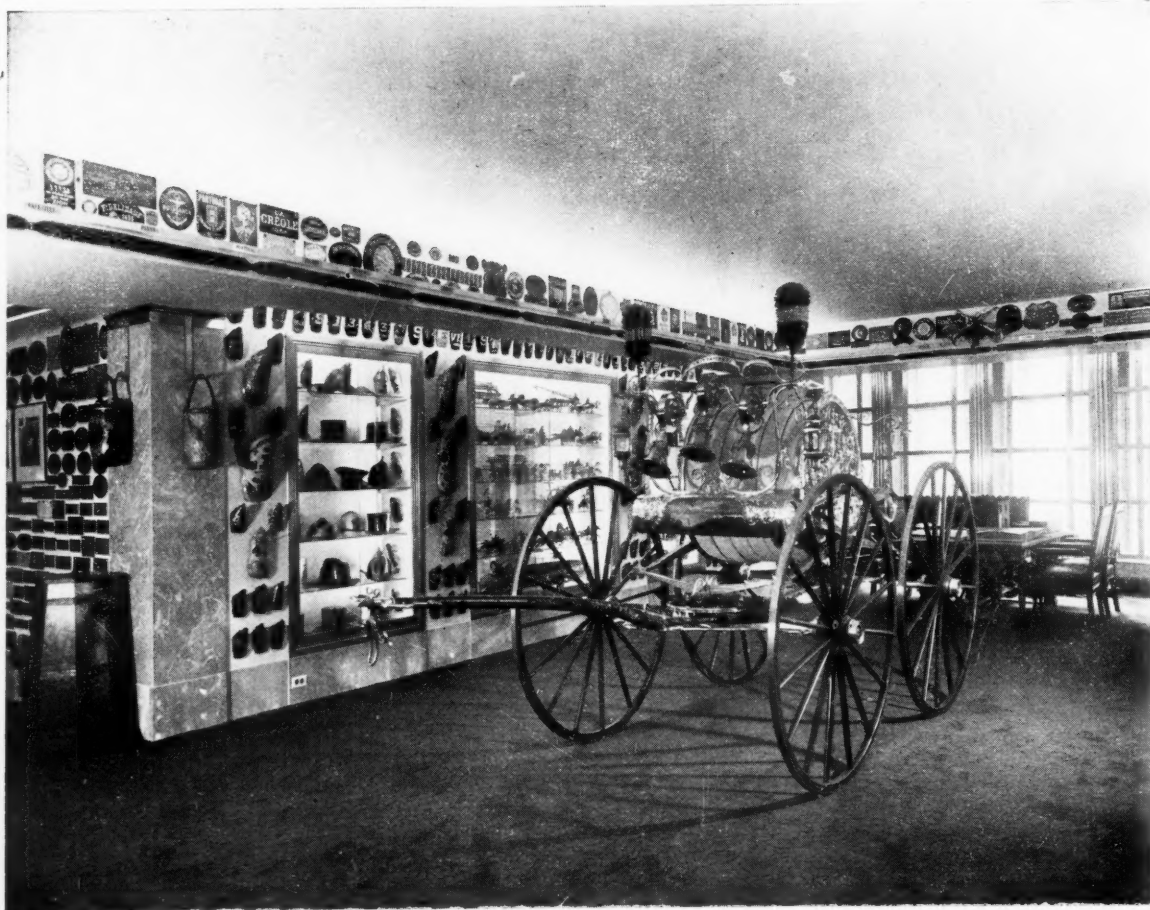
FOR SALE PRESIDENT LINCOLN EGG CUP

White china with purple and gold band and American Eagle. Was given by Pres. Lincoln to Caleb Lyon, former territorial governor and sold at the auction of Governor Lyon's collection of ceramics by Henry D. Miner, auctioneer at New York in 1876. No. 828 in Auctioneer's catalog which accompanies Egg Cup with original letter by P. A. Wolcott, the purchaser. We have the piece to liquidate for an estate. Make offer.

F. B. HUBLEY & CO.

364 Broadway, Cambridge, Mass.

fp



ABOVE

Firearms relics in the headquarters of the Home Insurance Company, New York.

This is only a small part of the collection formed by the company's president H. V. Smith.

OPPOSITE

This group of Chinese horses, each of the T'ang period brought much bidding when sold at auction some months ago.

The pair at the top brought \$280. They are in polychrome pottery, 12½" high and represent a pair of court ladies.

The horse at the left in the bottom row is also of polychrome pottery, height, 14¾". It brought \$90.

The other is a brown-glazed pottery figure, 19¼" high. It brought \$25.

STAMPS

Stamps at Auction

The three-day auction of United States postage stamps conducted by H. R. Harmer, Inc., New York, comprising the second part of the William L. Moody III collection resulted in levels well above both the owner's and auctioneer's expectations.

This portion of the collection comprised the issues from 1869 to 1933 including Air Post, Special Delivery, Parcel Post and Officials and against the auctioneer's pre-sale estimate of \$66,589 brought \$80,063, bringing the grand total for the two portions already sold to \$171,394.

Again superlative condition brought forth competition from collectors and agents at levels often well in excess of catalogue price. Among the most interesting realizations there was:

1869 Issue, 1c brown orange, cancelled by neat black "carrier" \$52.50; the same stamp cancelled by the Waterbury "Profile of a Woman with Bonnet" \$105; a magnificent block of 24 of the 2c brown with imprint and plate number (cat. \$240) sold for \$420. A block of 20 of the 3c ultramarine (cat. \$86) went at \$250. In the cancellations on this stamp a single with skull and cross-bones sold at \$85; a vertical pair on piece with "K.K.K." and skull and cross-bones, \$150; a single cancelled by a bottle \$57.50. On covers the 3c with a perfect strike of the Waterbury "Bee" brought \$255; another on cover with the Waterbury "Shoe" \$100, a third with the Waterbury "Pumpkin" \$80 and a fifth with the "twelve petal rosette" \$72.50. A copy on cover with the Evansville "Shoo-Fly" sold at \$250.

In the 10c, a block of 4 with a horizontal crease brought \$440; a single superb o. g. 12c (cat. \$22.50) was rushed to \$65 and a block of 4 (cat. \$200), one stamp with a tiny thinning brought \$230. Used copies with catalogued postmarks sold up to double catalogue and with fancy postmarks to \$95. A Single 15c, type 1 (cat. \$100), fairly centered, brought \$190 and a copy with Grill (cat. \$175) sold for \$210. The 15c, center inverted, with an attractive star cancellation sold over catalogue at \$1900; a block of 4 of the 24c o. g. sold reasonably at \$1050. A single o. g. copy, superb (cat. \$77.50) brought the record price of \$210 and an o. g. copy without Grill (cat. \$150) brought \$30 over catalogue.

One of the finest 24c with inverted center sold for \$2000 against the catalogue price of \$1200. In the 30c blue and carmine, an o. g. corner copy (cat. \$87.50) sold for \$150 and the without Grill (cat. \$125) brought \$160. The largest known block of this value, 15, with imprint and plate number but unfortunately not superb, sold for \$2400, the inverted flags \$3300 against the catalogue of \$2000.

In the 90c, a centered unused copy brought over catalogue at \$225, a further unused copy full catalogue at \$200 and the without Grill \$40 over catalogue at \$290. A used copy (cat. \$95) sold at \$155.

The 1875 Re-issues of this issue averaged over catalogue throughout, a used copy of the 90c (cat. \$115) selling at \$160.

In the 1870-71 Bank Note with Grill issue, a block of 4 of the 1c o. g. (cat. \$200) brought \$350; a large part o. g. 90c, \$280. In the without Grill group a block of 4 of the 7c, superb o. g., sold reasonably at \$350 against \$400 catalogue.

The second session on Tuesday, November 7th, continued with the same issue, a mint strip of 7 of the 12c (cat. \$205) selling at \$220.

In the 1873 Continental Bank Note issue, a magnificent o. g. block of 4 of the 90c (cat. \$325) sold at \$420 and a further block, part o. g. with a tiny thinning, brought only \$160, a true indication of the emphasis placed on condition.

In the 1879 American Bank Note issue, a vertical block of 8 with right sheet margin of the 90c carmine (cat. \$650) brought \$875.

In the 1883 Special Printing, a horizontal strip of 6 of the 2c, center pair imperf. between and with imprint, sold reasonably at \$380 and a normal block of 4 equally reasonably at \$135.

In the 1890-93 issue, the top price was \$250 for an imprint and plate number block of 10 of the 90c (cat. \$158).

The Columbian issue brought the block of 4 of the 4c blue, error of color, bringing a new record price of \$5100 against \$5000 catalogue. A part sheet of 20 with bottom imprint and plate number of the 50c (cat. \$390) brought \$575 and blocks of 4 of the 1 (cat. \$300) brought \$255 and \$210; a block of 8 \$380. A similar block of 8 of the \$2 sold at \$460 and block of 4 of the \$3 (cat. \$800) was bid to \$1400. A similar block of the \$4 sold more reasonably against catalogue at \$1050 and a block of 4 of the \$5 (cat. \$1200) sold for \$1450.

The horizontal block of 6 with imprint and plate number of the \$5, a glorious piece except for a small closed tear in one stamp, well exceeded catalogue at \$2200.

Catalog Changes

The collector of European, African and stamps of Asia will find that the new 1951, volume II Scott catalog lists stamp number changes. Thousands of prices have been raised or lowered. A year's accumulation of new issues has been added to the book. Some of the listing revisions, are as follows:

Bulgaria—The 1945 Slav Congress set has shrunk from five to three major numbers (Nos. 464-466). The two lower values, which were issued both perf. and imperf., have been merged in two numbers, with "Perf. 11½, Imperf." appearing over the set.

China (Formosa)—Four duplicate listings have been deleted (old Nos. 57, 59, 60, 61). These are the same as Nos. 25-28.

Danzig—Three 1920 surcharged sets have been reduced from major to minor numbers (old Nos. 30B-30T becoming 26a-30a, 25b-30b and 25c-30c).

Finland—The 2p gray essay of 1895-96 (No. 59) has been deleted and is now covered in a footnote.

France—The long-standing C6 confusion over worn plates and shades has been resolved in a simplified listing which drops two of the minor numbers—The major C6 is now the 1.50 fr. dark blue; the "a" is the ultramarine, and the "b" is the perf. initial stamp sold at the Exhibition.

Japan—The engraved 5-sen green of 1876, which has been misplaced far too long in the middle of the 1876-92 typographed series, has been removed to its proper place as the last of the early engraved stamps. It was intended to be No. 54A, but the printer garbled this to "45A." The more recent issues (old Nos. 415-486) have been regrouped to bring together the definitive issues in sets. This entailed 60 Number changes.

Kiauchau—The "Tsingtau Issue" of 1900, which has been catalogued for many years as Nos. 7-15 under German Offices Abroad, Offices in China, have been moved to Kiauchau.

Wurtemberg—Four unwatermarked officials (Nos. 041, 0148, 0163 and 0165) have been relisted as minor varieties of the correctly watermarked stamps, becoming Nos. 040a, 0146a, 0151a and 0164a.

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ENVELOPES with Idaho postmarks dated before 1890.—Lynn Crandall, Box 697, Idaho Falls, Idaho. d12698

UNITED STATES

MINT SHEET CO., 276 W. 43rd St., N. Y. C., says collect them for pleasure and profit. Free list. mh12009

400 COMMEMORATIVES, 50 varieties, \$1.—Becker, 10041H Dorothy, St. Louis 15, Missouri. my6023

FOR SALE: Collection of U. S. stamps, mostly Premium Quality. Collection is small but an excellent buy.—Hall's Silver Button Shop, Box 372, Ramona, California. ap4005

111 DIFFERENT U. S. Commemoratives, 1893 to Date, \$1.—G. M. Granstrom, 853 Pacific Ave., Long Beach 13, California. mh3603

50 DIFFERENT U. S. commems etc., 3c; approvals. — Co.-Phil.-Co., Cohoes 2, New York. f2021

180 DIFFERENT United States \$1., 130 different commemoratives, \$1.—H. W. Clark, Rt. 3, Kansas City, Kans. f2071

COVERS

FIRST DAY COVERS on approval. — Howard M. Weaver, Waynesboro, Pa. my12006

MIXTURES

UNITED STATES and Foreign Stamps. (Approvals 1c to 10c and up.)—Hastings Stampco, P. O. Box, 5255, Tucson, Arizona. ap6075

UNPICKED U. S. Mission, 1½ lb. \$1; 5 lbs., 60c per lb. Postage extra.—H. C. Hahn, Stafford, New York. o120021

MISCELLANEOUS

1000 MIXED U. S. STAMPS, 20c. 110 different, 30c. 1,000 mixed foreign, 30c. 200 different, 20c. Postpaid. Count guaranteed.—The G & G Stamp Exchange, Fontanelle, Iowa. f3504

RARE!! One Pound Egypt No. 240, only 25c.—Jamestown Stamp, Jamestown 306, New York. ap5523

TOPS! Free Book "How To Collect Stamps". — Littleton Stamps, Littleton 43, New Hampshire. ap6063

"HOW TO RECOGNIZE Rare Stamps." Free Book Illustrated!—Kenmore, Richmond H-62, Vermont. d12066

It Seems To Me

By FRANK L. COES

Mint & Used

Amazing as it seems, there are issues far more rare in good used condition, than in mint state. These are usually the high values of 19th century issues in countries where letters (local) are the usual and high values, mostly bank and government used.

Same applies to our own U. S. Requests for a used copy of special items in the 1876 to 1899 issues, turns up strange scarcities. Sweden No. 66 for example. An issue not free from imperfect centering, nor nicely cancelled, maybe indicating that the use was on a package of bank matters, or great values. A good one clean, well centered and lightly cancelled caused a long search. Many others similar, having the new idea of mounting a block of four and a single mint, and a used single, with write-up, several such shortages have shown up, the collectors always unhappy about the "heavy cancelled junk" the favored dealer wants to sell.

1500 MIXED on paper stamps only, \$1 from any country listed. Australia, Belgium, France, Holland, Ireland or worldwide.—Anthony Roit, 4539 Bleigh Street, Philadelphia 36, Pa. s90711

STAMPS! Special package 100 Newfoundland for only 75c. Offer expires March 1st, 1951. Order yours today: —Metropolis Stamp Company, P. O. Box 478, Adelaide St. Station, Toronto, Canada. f2092

APPROVALS

UNITED STATES and Foreign Stamps. (Approvals 1c to 10c and up.)—Hastings Stampco, P. O. Box 5255, Tucson, Ariz. fp

OLD U. S. STAMPS on approval. Good condition, lowest prices. Also foreign.—R. F. Hernfeld, Clintonville Sta., Newark 8, N. J. my6552

STAMPS ON APPROVAL. Special premium. — Steve Rowley, Drummond, Montana. f6072

FREE: 100 different stamps to approval applicants. 200, 25c; 1000, \$1; 2000, \$2.75; 5000, \$12.50.—Hofstra Stamps, Earl Hofstra, W. Midway, Mass. ap6066

COLUMBIA UPU ORCHIDS, short set of three, 3c with approvals.—Tarkington, Malden, West Virginia. ap3252

WORLD'S LARGEST Map Stamp, big Ecuador American flag stamp and big packet 100 stamps, only 5c to those requesting our fine approvals and lists. Write to Wineholt Stamp Co., Woodbine 20, Penna. f1551

TEN ITALIAN East Africa, cat. 74c, only 3c. Approvals.—Super Stamp shop, 2 Madison, Greencastle 1, Indiana. f3042

FOREIGN

115 DIFF. STAMPS, 10c; 1000, \$1.50. 100 U. S. 35c. 100 Commemoratives, \$1.—Chas. Harris, Belleview, Fla. ap15

500 EXOTIC JAPAN STAMPS, 10c.—Kenmore, Richmond J-62, Vermont. d12084

The method is good, the write-up is of course wise, saves explanations, and the method is surely spectacular on a blank page. Well worth the trouble. But to have a London (suburb) collector ask for "Used Oriskany and Molly Pitcher" light and well centered, is to expose the difficulties the British collector has. Maybe you have too. Have you such? Have a look, just for fun.

Color

Eleven changes of color on the current 2 cent Prexy issue.

It may be fun, but the things produced make trouble. Also it is not approved by the P. O. D. Don't play with such. Safer.

Just as an example of how stamp information is lost . . . or mislaid. A collector of Denmark asked for data on the two types of the "ship" type issue and the first and redrawn issue. Some data in the catalog, but seemingly pulled out for some reason, such as making more room for listings. Notes get dropped out that way. He was sent to a Danish expert in New England. And the data came finally from some Danish papers plus long ago printed remarks in the U. S. philatelic papers. Chance for some pundit or information mahatma to do a screed on Denmark. But he should print all the data, not only part, and that hitting the high priced items. Collectors don't get those first, nor in quantity.

And a chance for the color shark to do some gambits on these same Denmark items. Seems to be as many shades as there is in the various values of our Presidential set.

Topicals

Again some comment about topicals and new ideas. Such a thing as a new idea is refreshing. "Anachronisms" in design is not wholly new, but not many try that subject.

Usually they start with the St. Thomas "Columbus and his spy glass," and it seems simple. Then they hit the "Virginia Dare" and someone discovers there are seven misdated things visible in that design. What? The spinning wheel, the fence, both costumes, the cabin roof and some smaller "off-side" bits. And so the new topical is off to a swell start, so they feel. Then someone shows more errors in designs and an argument rises as to the "flag-poles" in the George V Silver Jubilee Colonials. Sorry, the extra flag pole was not in the "design". Came from something else. But a plain plate error, not an anachronism.

That answers a lot of queries. Thanks for waiting for replies. But it is a choice subject, maybe a good one to teach careful comparative study of designs. The films hire people to show wrong dating of costumes or backgrounds, furniture and a lot more. It is good practice, and also saves them from costly retakes. In stamps it just shows you see what you look at. And know the proper date of the items of the designs.

Cup chasers, mug hunters, ribbon

accumulators and a few more are again showing how they do it. No one asks why, except maybe an admission of liking to see the results. But to youth and inexpert accumulators such gas jet talk is pretty tiresome. Many feel the prizes are "over done, over rated, and over publicized."

Quote from a letter, "Possession and proper write up is supposed to show the owner's knowledge. But definitely to place that the exhibitor should state on his entry blank, 'Who mounted it, who wrote it up, who collected the items and how (by purchase of a winner's collection or in the open market), by auction or direct bargaining, or by agent through want listing.' All these things are supposed to be included in the judging. Are they? I have doubts because competed against a showing last year and won . . . this year against the same material, not a visible change in the shown sheets, and lost. Mine was improved, by myself and added to until it was nearly doubled in value and scope. No use. Just the mug hunter got a break by pressure, on the same material. It is wrong not to insist on the judges knowing the facts."

Which is enough in itself to warrant a repeat. So why not consider these things. Of course a group of first issues Mauritius for example might be impossible to change, much if any. Such out of this collecting world items should not compete in showings of Mauritius (This is an example only). But should be shown for an extra mention prize. Competition would not be evident.

But showing the same thing over and over, knowing it was set up by a hired aide, was unchanged, had had precious prizes and such data should be added to the view given the judges. Is it? If it is no one is willing to admit it. The kicker seems to have a material basis for complaint.

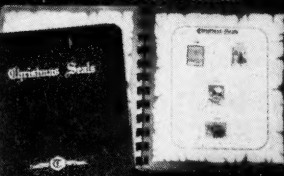
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More on Color, Etc.

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Look for remarks about the vote as to the best design, the best liked design maybe, at the recent London Show.

The Penny Black and the - Pound Silver wedding, in that order. Details of the vote not handy as yet, but of interest.

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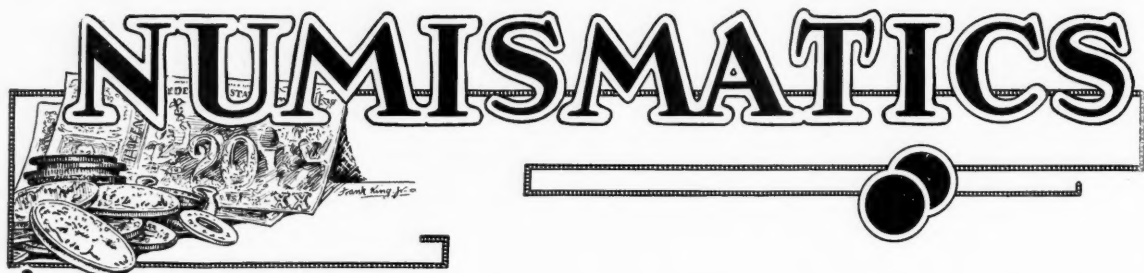


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NUMISMATIC THOUGHTS

By FRANK C. ROSS

Don't be a chronic kicker, a perpetual grouch. If you wish to kick, join a football squad. Kicking never gets one anywhere unless done with the foot; use your head for thinking purposes, not for football tactics. If the Coin Club is not run to suit you, don't kick, offer something improvable; if the other's classification of coins do not agree with yours, make allowance for differences of opinion; if the dealer asks what you consider a too high price for a coin, remember his overhead comes before charity. As Olin Miller says, "The kind of a person who is forever thinking he has a kick coming—should get it."

When Gabriel sounds his trumpet on Resurrection day and the troopers of the innumerable hosts present their entry ticket to old St. Peter at the pearly gates it will be surprising how many do-nothings and hold-backs are told to step into the ante-room on account of there being a flaw in their title and their claim must be taken under advisement. And it will be more surprising how many who did their best down here although they made no grand-stand splurge will be passed with no questions asked.

When the Numismatists' Gabriel toots his horn on monies' Resurrection morn it will be surprising how many "dandy coins" whose only claim to entree will be a proof hat and un-circulated robes will be held for further questioning. And still more surprising how many of the old warriors with tarnished skins and frayed clothes, soldiers who bore the brunt of circulation, who willingly and cheerfully did their bit towards motivating the world will be met with "Cheerio, Old Timer, pass right on in; grab a harp and join the celestial stringed orchestra."

It is deeds, not looks, that will crash the gates of Paradise.

—o—

Debunkers are now disputing the authorship of Washington's farewell address, hinting of ghost writers and such. However, there is nothing thus far to convince us that his trip across the Delaware and his prayers at Valley Forge were not taken care of in person.—K. C. Star

A few well intentioned but misguided numismatists, having nothing better to do, are at work trying to debunk the fairy tales of the numismatic children, trying to tuck them away without their bed-time stories. A waste of time for it would be as hard to disprove the Mother Goose rhymes as to question the authenticity of Mother Money's legends. What if there are several conflicting legends about one coin. Andrew Jackson said "it is a mighty ignorant man who cannot spell a word in more than one way." And it is a mighty unimaginable person that cannot believe two versions of the same legend.

oOo

Should you unearth a coin or medal do not risk spoiling it by trying to clean it. Have it cleaned by an expert. It might be a valuable rarity. Copper, bronze, brass, silver, nickel and gold require different cleansing methods.

oOo

A few epigrams or words of advice to collectors. Don't take in any bad money. Better a good penny than a bad dime. Don't clean your coins. Better a dirty coin in good condition than a clean coin in spoiled condition. Watch your change for "sleepers." A rarity found is a rarity earned. Watch for altered mint marks. Be not deceived in coins received. Trade your duplicates. A good trade is a bargain made. Trade with responsible dealers. Get what you pay for.

oOo

"Anything worth collecting is worth displaying." That's right. Coin collecting is worth while; display your wares. Hide your good deeds but not coins under a basket. No matter if the collection is small and of little premium value. People like to see coins, not for their value but for their oddity and the historic reflections they call up. Lay your coins on the table, dates upward.

oOo

Coins should not worry about "getting in bad" for eventually the coins that are unpopular at times of issue become favorites of collectors. On account of the resentment by the English of the marriage alliance between Queen Mary and King Phillip of Spain the shilling showing heads of these two rulers was very unpopular.

The "Lima" shilling of England is so called on account of its being minted from silver taken from a Spanish ship captured off of Lima, Peru.

oOo

The nickname "bob" for shilling means bait or bribe; should it not be bait for bribe? A shilling now a days is not much of a bribe, not even minnow sized bait.

oOo

How is your set of Aliens progressing? You just cannot alienate one from his Aliens. The average collector is not expected to have a master collection of foreign coins, but he can get together some mighty interesting and instructive type sets. A set of Kings, coins only with heads of Kings; a queen collection; mythological combination; a group of famous monarchs, such as Caesar, Hannibal, et al.: coins mentioned in the bible. Be sure and include a coin showing the world's most famous "Juliet," Cleopatra. A Shakespearean collection of coins mentioned in his works would be a good "play," and it would not be "stage" money either. Nor would it be Much Ado About Nothing, but much to do about something. In calling the coins in our foreign collection Aliens we are speaking literally, for an alien is a "foreign-born resident of a country in which he is not naturalized." Foreign coins are not legal tender, not naturalized.

oOo

Coinie says "Money's home is where it hangs its hat" and then adds "but when it calls on me it doesn't stay long enough to even take it off."

oOo

"The man who holds the ladder at the bottom is frequently of more service than the man at the top." The small collector that exhibits his coins, talks his hobby and spreads numismatic gospel is of more service than the big collector at the top of the ladder who keeps his collection unto himself. A small collection on the table is of more service than a large one in a safety box.

oOo

It was my misfortune to be born in eighteen hundred three, just five years too soon to have a big premium placed on me; but a numismatic slicker changed the three into an eight and sold me to a novice as a very rare old date. So watch for alterations of the dates that are offered you, also watch the mint marks for they are often altered too; and be on the watch for counterfeits in the coins of rarer dates for they are often passed as genuine on unwary novitiates.

It was a centuries old custom of placing on English coins after the sovereign's name, the letter D. G. D. G., an abbreviation of *Dei gratia* (Latin) meaning By the grace of God. The silver florin of 1849 was so small the letters D G were left off and this breaking of precedent made the coin very unpopular, gaining for it the name of "Godless."

oOo

Coin dealers and numismatists are besieged with inquiries about the high priced Indian Head cents. There is no such animal. Indian Head cents in uncirculated condition are worth a small premium, but those that have been in circulation are only worth face value. Another misnomer that should be explained is that of the 1913 nickel. It is only the 1913 Liberty head nickels that are worth a premium, not the Buffalo ones, and the Liberty heads were not coined for circulation so the chance of finding one is about one in ten million. Another coin that brings many inquiries is the 1894 dime. It is only the 1894 S mint that is rare and so few were minted the chance of finding one is double nil.

oOo

"The Thing Beautiful" is judged through the lens of a loving heart, not through the cold critical eye. The most beautiful creature in all the world is MY MOTHER. So beautiful is Whistler's Mother, typifying the mothers of the world, the government memorialized her on its postage. Sparse hair combed back, careworn look, plain dress, but beautiful. To a true botanist there is no ugly weed; no cold drab stone to a true geologist; to a naturalist all nature is beautiful. Beauty's eyes are in the heart. To a true numismatist there is no ugly coin. What the layman deems ugly the collector calls odd. The odd figures, lettering and types on early coins are ornamental beauties of early days. The eye sees the surface, the heart the depths. The eye sees only the handiwork, the heart the back-ground. The eye views the coins, the heart loves them. The eye visions only the designer, the heart sees Washington, Jefferson and Franklin. There is no ugly weed, no cold stone, and a coin is "the thing beautiful."

oOo

The coin club should be a meeting place of collectors, not a trading mart of speculators; a place for contact, not contest; a place for "little u-s" to exchange news, not for "big I-s" to air their views. The meeting should belong to the members, not the officers. Make the meetings social affairs, not board (or bored) meetings. Cut out the tiresome routine and concentrate on the enjoyment feature. Let the members and visitors leave feeling the meeting was too short rather than too long; otherwise, to use an apt comparison, "leave the table hungry."

oOo

Collecting as to type is becoming very popular and it has its many good

points, specially as to the limited collector. To attempt complete sets of different coins as to dates entails a big expense and a life job. But collecting types is comparatively easy task as one does not have to tussle with the expensive rarities. No work at all to get a shield, liberty head and buffalo nickel; the few different types of the various other coins. A type collection of all the coins, some believe, is to be preferred to a complete set of one coin. At any rate it makes a better showing in an exhibit as the layman prefers variety to continuity.

oOo

There are a lot of little coin collections stored away with the family heirloom, seldom thought of and seldom looked at. "Just a few old coins," thinks the owner, "that Granddad left; of no special value." How do you know they are of no special value? You have never had them appraised, and you are no judge. There are some very, very rare coins running at large, or rather they are hiding out, and your little collection may be a rendezvous for one of the hide-outs. Stranger things have taken place. Get out that old heirloom box; separate the coins you find; write a responsible dealer, giving him the dates of the coins; then live in hope until you get his reply. "Hope," said Pliny, "is a walking dream." Maybe your dream will come true.

oOo

When a writer uses the plural "we" instead of the singular "I" he is not referring to a dual existence, Jekyll-Hyde, nor to his better-half or sweetie, but to his type-writer. A writer and his type-machine are as inseparable as Lindy and his plane. The "we" of the writer is as permissible as the "I" of the race track.

oOo

Young America is not losing its morals or its morale, as so many claim. It is becoming frank, and by so doing, strengthening its morale. It is not moral and morale revolution but revolutionary evolution. The old timers claim the younger set of coin collectors are "too fussy" about handling coins, housing coins, selecting coins, too particular about condition, lay too much stress on mint marks, too finicky about forming sets, and take types too seriously. Ignoring, they say, the old standards. It is not a revolution against the old order, but an evolutionary standardization. It is not a loss of respect for the old ways, but a respectful change to new and improved methods. We still revere the memory of the old fire place and grandfather's clock, but we use the furnace and the wrist watch; we haven't discarded the heating place and time piece, we have improved on them. So it is with the flaming

youth and progressive coin collectors, they have not discarded the old order but have improved on it.

oOo

It is to be expected that a new coin collector will get stung on an altered date or mint mark once, as there is a first time for everything, but if he "repeats" is stuck twice on the same shell game, he is hopeless. As Ching Chow says "He who tumbles twice over the same stone deserves to break his shins."

oOo

The animal kingdom using its eyes for the purpose for which nature intended does not suffer from deficient eyesight. Man, having gone literary has become bespectacled. A defective sighted person with his first glasses gets a new insight of his old sight.

That "box of money" somewhere about the house that you have keeping—but seldom looking at—just because it has been in the family so long is not at all what it looks like to your defective eyesight. You should view it through a pair of numismatically-lensed coin glasses. Have your eyes tested and glasses fitted by the famous oculist. Dr. Numismatic Section of Your-HOBBIES-Magazine. Your "box of money" will become a rare collection of old coins and a collection of rare old coins. Those "funny looking foreign pieces" become a talking movie pageant of Old World History from Mythological Greece right down to date. In your minds eye, relayed to it by the lens eye, you will be able to "key-hole" John Alden making love to Priscilla, cross the Delaware with Washington, march with the Blues and the Grays of '61, visit with the boys "over there" and keep abreast of the time "over here."

Dear coins are as a rule rare but rare coins are not all dear. There was never a coin minted that is not rare, rare in historical interest. The real rarity of a coin depends not on its scarcity but upon the numismatic spectacles through which it is viewed.

oOo

Never speak of a coin as being ugly; there is no such thing as an ugly coin. It may be odd but not ugly. Never speak of a common coin; there is no such thing as a common coin. It may be plentiful but not common.

oOo

The question still persists, "which coins shall I hang on to for future enhancement?" and the answer still remains, those of small mintage. There are many coins of less than 2,000 mintage. Many of these have been lost, many made unavailable by being placed in museum collections. Coin Clubs are springing up everywhere luring new collectors into the fold. Soon there will not be enough of these fewly-minted coins to go around. Then what? A scramble for first place in the bidding line.

oOo

Asked if he was a poker player the man answered "I play poker but I am



See our many values on the inside back cover of this issue.

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LU RIGGS

528 Walnut Street, Cincinnati 2, Ohio

not a poker player." Asked if he was a coin collector a man replied "I collect coins but I am not a coin collector." The poker answer was right but the coin answer was wrong. If you have collected only a few coins you are a collector. The very fact you have laid aside a few coins proves you are interested in the hobby, and the term coin collector means one who collects and is interested in coins. It is the interest in not the number of coins that counts.

"And the lion and the lamb shall lie down together." For two months each leap year Noah's two most troublesome guests go at it hammer and tongs, braying and trumpeting, kicking and swiping, but on the first Wednesday after the first Tuesday after the first Monday in November they bow to the decision of the game of ballots, the throwing of paper rolls into a box, and "the donkey and the elephant lie down together." This political sportsmanship on the part of the donkeyites and the elephantines makes for the salvation of America, for the continued friendly fraternization of the population under the banner "one for all and all for one."

Some coin collectors vociferate about paper money. Others wax vociferous about metal coins; some can see nothing but glittering gold, others seek the silver lining; even the baser metals have their champions. Some collect as to types, others as to dates; some choose dollars, others cents. But after the Club meeting, after the various displays have been scanned, the collectors join in the general agreement that "we are all of us right" and all "lie down together." This is the salvation of the hobby and for the continued "hi-theres" and the "slaps on the back" of the numismatists.

oOo

One has a small, the other a large collection of coins, but in many cases the "smaller" collection is really the "larger." A small collection of choice selection is better than a large collection of debris. A conglomeration is an abomination no matter how large, while a small selection of hand-picked coins is a valuable asset in a small package. It's not the size but how wise you build that makes for perfection. It is the selection of the collection that make for perfection. As Harold Gray said "You never can tell much just by size—balloons are big but full of hot air. A mighty small package can hold a lot of dynamite."

oOo

A thing "covered up" is generally a thing needed covering; where there is smoke there is fire is an old axiom. The members of the organizations who issued commemoratives are becoming coin minded, the "big smoke" is disappearing and the last embers dying out, not so much as a matter of policy, but because a true numismatist just cannot be unethical towards his hobby. His numismatic conscience turns its good ear to his fellow collectors and its deaf ear to the speculators.

The members were reluctant pupils, but the truant officer of the school of experience forced them to lessons, the teachers made them study; they became members of the Coin Collectors Coterie fraternity, and are gradually adopting its precepts, not by compulsion but from choice.

oOo

"He gives twice who gives quickly."

A friend in need is the one that gives in time of need and not after the need is past. Coin collecting is on the upswing, all it needs to make the movement permanent is a little more publicity right at this time. Lend a hand now, and quickly, and keep the ball rolling. If we all put our shoulders to the wheel we will push it over the top, and over the top to stay. Talk coins, show your coins, advertise. Wise guys publicize. HOBBIES is doing its share by giving us a plentiful supply of valuable space; let's reciprocate and do our share by giving a plentiful supply of our time to the momentum.—F. C. R.

—O—

Medal Notes

In connection with my article on American Medals, recently appearing in HOBBIES, I have been informed that the price of Presidential Medals is now \$2.00, the Lindbergh medal is now \$2.50, but these prices now include all packing costs and shipping charges to any place within the United States, Hawaii, Alaska and the Canal Zone. This change took place last July. The price list for bronze medals can be obtained from the United States Mint, Philadelphia 30, Pa.

—Georgia S. Chamberlain, Virginia

—O—

Long Live Lincoln

By HARRY BOSLEY

On the one hundredth anniversary of Lincoln's birth in 1909, Victor D. Brenner designed the Lincoln Cent.

On a limited number of the 1909 cents only, the designer's initials, V. D. B., appeared on the reverse side near the bottom of the coin. Since 1918 the initials have appeared on Lincoln's shoulder in smaller type near the bottom of the coin.

Lincoln's principles, as well as Lincoln's cents, have been liked down through the years. Lincoln was known for his honesty and on one occasion when he ran a grocery store, walked several miles to return the few cents he had overcharged a customer. For a man so humbly born, what could have been more appropriate than to have had a cent minted with his likeness.

The Lincoln type cent is the only denomination coin that has been minted continuously since 1909 without a change, except in material. Three changes each have been made in the types of the nickel, dime, quarter, and half dollar since 1909.

The Lincoln cents, made by the people, shall not perish from this earth.

MONEY OF YESTERYEAR

By CHARLES FRENCH

The feeling still persists that if coins are old they are valuable. Ancient coins for instance are very misleading, if their age were any criterion, they'd be worth a mint of money. Archeological research has done much to make these coins, in the majority of instances, very, very common, particularly those coined during the Roman Civilization.

Probably the reason the Roman coins are more common than Greek and other Mediterranean Civilizations is because the Romans came to use coins more commonly than did the others. You see most of the other Civilizations were earlier and the practice of conducting business with coins was still in its infancy, barter being the principle mode of transacting business. With the Romans, millions of coins were struck, mostly in copper or bronze, but "billon" and silver were also prolific. Gold not so common.

"Banks" were not known as they are today and the wealthy kept their coins in "strong boxes" or pottery urns. These were often buried in the ground for safe keeping, particularly during times of war and invasion, and many were never unearthed. Not until our archeologists started digging anyway. One can readily understand why some of these ancients are so common, for large urns containing thousands of coins have quite frequently been unearthed.

The Ancients did not trust their coins very much. While each sized coin had a name, any transactions were carried on by weighing the coins. This was necessary, due to the many tricks that were practiced to gain illegally. Shaving the coins, sweating them, were common in that day.

Inflation was not unknown in ancient days. The Roman Emperors practiced it. During the centuries they controlled Ancient Rome, the Silver Denarius gradually depreciated in value, due to first, a slow reduction in size, and second, debasement of the pure content of the silver.

Regarding buried coins, I believe there must be millions of these still hidden away. During times of uncertainty and war people will always bury their valuables. Think of all the wars that have been waged during the centuries and the coins that were buried and never reclaimed all over the world. There isn't a war that has been waged, nor an invasion that has occurred in which the populace didn't hide its valuables. Indeed you would do it also if such a terrible catastrophe came to you.

These new treasure detectors built along the principle of a mine detector most likely will bring to light many of these hidden hoards, and occasionally we see in the news where some treasure is being sought.

From a Numismatic standpoint, many of these unearthed coins will be

much the worse for wear, due to their exposure to the chemical reactions of the elements. But if they were hidden in a large quantity, chances are that the coins in the center of such a hoard would be well preserved and many new rarities may soon be discovered for the Numismatic world.

I look forward to these finds of the future and I believe we will hear more and more about them. Not all treasure is at the bottom of the sea.

—o—
Easton, Pa.,

Mr. Charles French,
Troy, New York.

Dear Mr. French:

I have been directed to you as an expert numismatist. I desire to know if German marks of the first World War have any value as I have a number of them and would like to dispose of them, and also of what value Indian head nickles are and where they can be disposed of.

I trust I may have the courtesy of your reply.

Sincerely yours,
Carmine Talarico

German marks of the first World War are today valueless from a redemption standpoint; and will never be of any value in that manner.

They are becoming increasingly more popular, however, among collectors and today one can secure as high as \$2 per hundred bills, regardless of denomination, if the condition warrants the price.

With the exception of the 1913 D and S mint Buffalo or Indian head nickles, none of the others bring much premium unless they are in BRILLIANT UNCIRCULATED CONDITION. In this condition many of these nickels of the branch mints are very rare and catalogue from \$1.50 to \$150 each.

oOo

Will you be kind enough to tell me what you think of wrapping coins in cellophane for preservation? I understand that is the best way to keep coins from tarnishing.

oOo

Thank you for your letter of the 27th regarding cellophane coin wrapping. I have for many years thought this was the best way to preserve coins, but now that sufficient times have elapsed for the system to be tested I have come to the conclusion that it is not as good as originally thought. I handle thousands of coins and many collections consigned to us for auction come in wrapped in cellophane of all kinds, some having been in this wrapping for over ten years. This is what I have found.

Heavy good quality acetate coin envelopes do not harm coins, but they also do not do them any good. Unless sealed at the flap end, air can get in and tarnish the coin anyway.

Light cellophane or acetate material or small bags are very frequently

harmful to coins. First, coins will tarnish in them unless they are sealed airtight. The material in times tends to shrink and dry up and split, particularly when the cellophane is wrapped tight around a coin. When it splits it adheres tightly to the balance of the coin and makes it discolor unevenly. I have had coins wrapped in cellophane that have had the stuff stuck to the coin like cement, in flakes. When this is removed, the coin is found to have tarnished in a blotchy manner. A large cent collection we had once was well nigh ruined due to this. Such rarities as uncirculated cents prior to 1814 are not helped by being blotchy.

And then last but not least, the job of removing the cellophane from hundreds of coins for their inspection is one of the most exasperating things I think I have ever come across.

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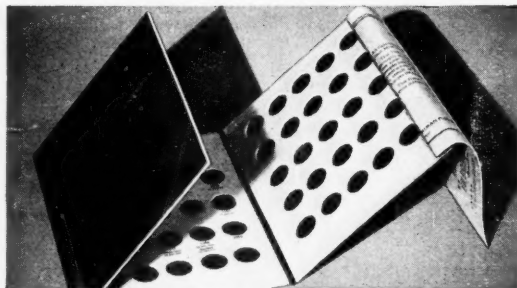
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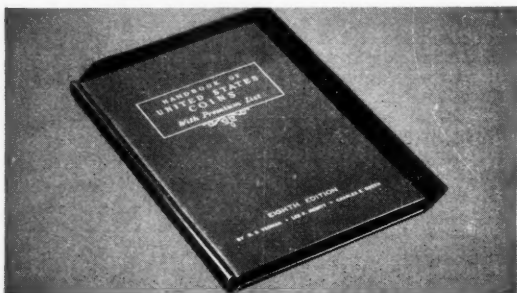
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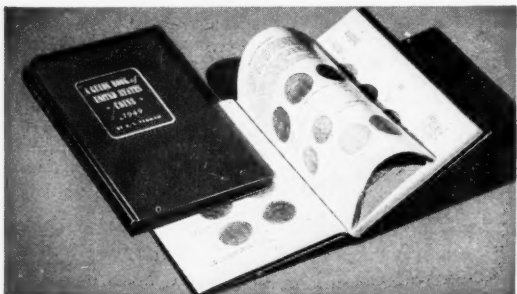
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Inscriptions on the Coins of Denmark

By **RAYMOND J. WALKER**

The earliest known inhabitants of Scandinavia were the Cymri. They made themselves formidable to the Romans as early as 100 B. C. The next race we hear of were the Goths, who, under their mythical leader, Odin, established their rule over the Scandinavian lands. Odin's son Skjold, is reputed to have been the first ruler of Denmark. Early records indicate that Denmark consisted of a number of minor kingdoms whose inhabitants lived by piracy. The mission of Ansgarius, the apostle of the north, to Southern Jutland in 826 A. D., when he baptized Harald Klak, one of the Smaa Kongar, or small kings of Denmark, was the means of first opening the Danish territories to the knowledge of the more civilized nation.

Gorm the Old, the first authentic king of Denmark, the bitter enemy of Christianity, died in 935, after having subjugated the several territories to his sway. Paganism held its ground for two centuries after the death of Gorm. The success of the Vikings on their piratical expeditions to other lands took the best men away and the homeland fell prey to anarchy. Canute of Denmark preferred to rule in England. On the extinction of the Canute (Knud) in 1042, his sister's son, Svend Estridsen, ascended the throne. Civil war followed and the feudal system was introduced. The Estridsen line lasted until 1375. Margaret, the daughter of Valdemar III, the last of the Estridsens, ruled from 1375 to 1412, first as regent for her only and early lost son, Olof, and later as sole monarch. Not only did she rule Denmark but in the course of time also Sweden and Norway. She was succeeded by her great-nephew, Erik, for whose sake she had striven to give permanence, by the act known as the Union of Carmar, to the amalgamation of the three sovereignties into one. Erik undid her work with fatal rapidity, and, after an inglorious war of 25 years with his vassals the Counts-dukes of Slesvig-Holstein, he lost the allegiance and the crowns of his triple kingdom. After the short reign of his nephew, Christopher of Bavaria, the Danes, on the death of

the latter in 1448, again exercised their long-used ancient right of election to the throne, and chose for their king Christian of Oldenburg, a descendant of the old royal family through his maternal ancestress, Riklissa, the great granddaughter of Valdemar II.

Christian I, the father of the Oldenburg line, which continued unbroken till the death of Frederick VII in 1863, laid the foundation for the Slesvig-Holstein troubles, which, after maturing for centuries brought about the Danish war with Germany in the last century. Christian bought the empty title of Count-duke of Slesvig-Holstein in 1460, by promising for his successors that they should forever leave the two provinces united, a pledge he had no right to impose, and they no power to keep; and by his failure to pay his daughter's dowry to her husband, James III of Scotland, he lost for Norway her ancient provinces of the Shetlands and Orkneys, which had been given in pawn to the Scottish king.

The insane tyranny of the otherwise able and enlightened Christian II, by exasperating the Danish nobles, and lashing the national anger of the Swedes to fury, cost him his throne. The Danes chose his uncle Frederick I to be their king, while Sweden was forever separated from Denmark and raised under the Vasas to be a powerful and independent state. Christian III in whose reign the reformation was established, partitioned the provinces among his brothers. Frederick II made additional partitions, all of which caused trouble to the crown for the next two centuries.

Frederick II (1559-1588) struck a crown on which the titles of the Danish sovereign are listed. On obverse we find the inscription FRIDERICVS. D. G. DA. NOR. SLA. GOTO. Q. REX or "Frederick by the Grace of God of Denmark, Norway, Sleswig, Gottorp, and Quedlinburg, King." On the reverse we find the king's personal motto: DEVS. REFUGIUM ET FLDVICA MEA.

His successor, Christian IV (1588-1648), was the ablest of all the Dan-

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1829		400.00 to 500.00
1834	to 1854, each	10.00 to 11.00
1874	to 1874, each	9.00 to 10.00
1876	to 1915, each	8.00 to 9.00
1920		50.00 to 100.00

EAGLES (\$10.00)

1795	- 1796, each	\$ 50.00 to \$ 75.00
1797	Small Eagle	125.00
1798		150.00 to 200.00
1799	to 1803, each	30.00 to 40.00
1804		80.00
1838	to 1857, each	20.00
1858	P Mint	300.00
1859	to 1874, each	17.50 to 20.50
1875		100.00 to 150.00
1876	to 1932, each	17.50 to 20.00
1933		75.00 to 125.00

DOUBLE EAGLES (\$20.00)

1850	to 1860, each	\$ 42.00
1850	to 1861 "O" Mint, each	50.00
1861	to 1874, each	40.00
1875	to 1880, each	40.00
1881	P. Mint	50.00
1882	P. Mint	\$100.00 to 150.00
1883	P. Mint	200.00 to 500.00
1884	P. Mint	150.00 to 350.00
1885	P. Mint	75.00 to 150.00
1886	P. Mint	75.00 to 150.00
1887	P. Mint	125.00 to 300.00
1881	to 1887 "S" Mint, each	40.00
1870	to 1885 CC Mints, each	45.00
1888	to 1907, each	40.00
1907	S. Gaudens Roman Numerals	75.00
	NEW CONDITION	
1908	to 1920, each	40.00
1921		150.00 to 250.00
1922	"S"	50.00
1923	to 1928 P Mint, each	40.00
1924	"S"	150.00 to 250.00
1924	"D"	50.00
1925	"S" or "D," each	75.00
1926	"S"	150.00 to 250.00
1926	"D"	75.00 to 125.00
1927	or "D," each	75.00 to 125.00
1929	"S"	75.00
1931	to 1932	80.00 to 100.00

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ish rulers. His liberal and wise policy was, however, cramped in every direction by the arrogant nobles, to this treasonable supineness Denmark owes the reverses by which she lost all the possessions she had hitherto retained in Sweden. Christian was a Protestant leader in the Thirty Years' war. He struck a gold necessity ducat in 1647. The titular inscription on the obverse reads CHRISTIANUS IIII. D.G.DAN.R. This is an early use of U on coins as the V was usually preferred and it was only about this time that the Dutch scholars began to distinguish between the letters which had previously been substituted for each other at the whim of the scholars. On the reverse of the ducat we find the inscription IUSTUS IUDEX in Latin and the same words in Hebrew in the center, that is, "God is a Just Judge." At that time, the king, desiring to make peace in Germany was foiled by a revolution in his Swedish provinces, and against whom he invokes in this coin the Divine Justice. Earlier in his reign the great Christian struck a silver crown, dated 1609, on which he gave more titles than on the famous ducat described above. On the obverse we find the legend: CHRISTIANUS IIII.D.G. DAN. NOR. VAN. GOT.REX which may mean: "Christian IV. by the Grace of God of Denmark, Norway, Vandals and Goths, King." On the obverse of this crown we have the ducal titles: DVX SLES-VI.HOLS.STORM ET.DITM. COMES IN OLDE. ET DE or "Duke of Slesvig-Holstein, Storm and Ditmarsh, Count of Oldenburg and Denmark." The reverse has the Latin motto REGNA FIRMAT PIETAS. On a crown of 1627 he introduced another motto: BENEDICTIO DOMINI DIVITES.FACIT or "The blessing of the Lord makes men rich."

Frederick III (1648-1670), son of Christian IV, led an uprising of the people against the nobles in 1660. The supreme power was placed in the king's hands. For the next hundred years, the peasantry were kept in serfage, and the middle classes depressed; while the power of the crown rested in the hands of a Germanized nobility, who despised the language and usages of their country, and exerted the most baneful influence on the true national life. Frederick III: struck coins with interesting inscriptions including a crown or four marks piece, dated 1658, having on the reverse the motto: DOMINUS PROV-

IDEBIT or "The Lord will provide." In the following year he struck a double crown to commemorate the repulse of the Swedes under Charles X at Copenhagen on Feb. 11th, lifting a siege of two years. This coin has on the obverse the motto: SOLI DEO GLORIA or "Give God the glory." The design shows a hand with a sword issuing from a cloud and cutting the hand off another arm reaching for the Danish crown. On the reverse is "The Lord will provide" motto in Latin and the royal cipher is crowned, standing on a rock EBENEZER — "Stone of Help." — a memorial stone or pillar set up by Samuel to commemorate a victory over the Philistines (I Samuel VII, 12). Ten years later Frederick struck a double crown dated 1669, on which his bust appeared in armor, head laureated, wearing the ermine scarf and Order of the White Elephant, the reverse motto again is: "The Lord will provide."

The Danish kings, although autocrats, exercised a mild rule. Many improvements were made in the mode of administering the laws. Christian V. (1670-1699) struck a crown, dated 1693, with a bust dressed in the regalia of the White Elephant and the reverse has the motto: PIETATE.ET. ILUSTITIA or "Piety and Justice." The edge has an inscription from an old Norwegian rhyme DET KLIPPERNE YDER VOR BERGMAND UDERYDER HVADHYTTEN DA GIDER AF MYNTEN VINYDER which means "What the mountains hide the miner brings up. From that we get money for our use." This king struck a half crown in the same year with a different edge inscription: SAADAN NORDENS SKAT GUL GIEMTE TIL KONG CHRISTIAN DEM FEMTE or "God spared such treasures for King Christian the Fifth."

Frederick IV (1699-1730), struck a crown in 1704, the reverse of which has the arms of Denmark, Norway, and Sweden crowned and encircled by the chains of the Orders of Christian V and the White Elephant. The inscriptions are the usual regal and ducal titles but the edge inscription is different: DOMINUS MIHI ADIUTOR ANNO REGNI QUINTO or "The Lord is a help to me. Fifth year of reign."

Christian VI. (1730-1746), struck a gold ducat dated 1732 with the motto: DEO ET POPULO or "God and the people" on the reverse. Frederick V (1746-1766), struck a gold ducat having a reverse motto DUCE PRU-

(CONTINUED ON PAGE 135)

COIN BARGAINS

5 Diff. large 1c @ \$1; 9 diff. \$2; 1803 1c @ 50c; 1817 @ 25c; 1837 flying eagle @ 25c; 1863 1c @ 15c; 1883 1c @ 25c; 1908-S 1c @ \$1.50; 1909-Svdb 1c @ \$7.95; 1909-S 1c Lincoln @ 65c; 1931-S 1c @ 75c; 10 diff. half cents @ \$7.50; 5 diff. 2c @ \$1; 5 diff. 3c @ \$1.25; 5c shield with rays 50c; 5c shield no rays 45c; 5 diff. half dimes \$1.50; 5 diff. liberty seated 10c \$1.50; 5 diff. liberty seated 25c \$3; 1823 60c @ \$1.25. All with clear dates.

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Transportation Tokens

Needless to say, there are many hobby organizations of which we at HOBBIES are unaware. One of the most recent to turn up is the American Vecturist Association. In some recent correspondence with John M. Coffee, Jr., Conn., editor of the association's newsletter, The Fare Box, Mr. Coffee gave us some pertinent facts regarding the birth and growth of the hobby of transportation tokens. We are sure there are some readers of HOBBIES who are interested in this fast growing hobby, and we want to pass this information onto you. In the following paragraphs we quote Mr. Coffee in part.

"We know people were interested in acquiring transportation tokens as long ago as 1864, because in a catalogue of a coin auction held in that year transportation tokens were listed. These included the old Third Avenue Railroad Yorkville and Harlem tokens, which sold for sixteen cents each.

"It was not, however, until about 1920 that the hobby began to include men who were interested in bringing order out of the previous chaos. The first list of fare tokens compounded from various collections was issued in that year. As the compiler could not spare the necessary time on the hobby the list was passed on to others who were able to devote more time to it until Roland C. Atwood, a California enthusiast fell heir to the list in 1932. Mr. Atwood made a number of major improvements in the list, and also made an arrangement with a coin dealer, in 1947, to have the list printed for the first time for general distribution to collectors. This printed list included prices for the first time. This National Check & Premium List is now the recognized standard catalogue of all transportation tokens. It has brought order to the hobby and by simplifying it has brought in hundreds of new collectors.

FREE WHITMAN CHECK LISTS LATEST COIN LISTS FREE LINCOLN CENTS:

1909 Svdb, 1914D, write for prices; 1922 trace "D" 65c; 1909S, Select \$1; 1931S Select 75c; 1924D 20c, Select 30c; 1922D 15c, Select 25c; 1911S, 1912S 10c, Select 15c; 1910S, 1911D, 1912D, 1913S, 1913D, 1914S, 1915S, 1915D, 1920S, 1931D 5c, Select 12c; 1915P, 1921P, 1921S, 1923S, 1924S, 1931P, 1932P, 1932D, 1933P, 1933D 6c, Select 9c. All other dates to 1949 P S D Inc. 3c, Select 5c. Select coins are G. or better, others average.

UNC. LINCOLNS: 21 different date-mint \$1.

INDIAN CENTS: 1880 to 1890 10c except 1884 15c, 1885 50c; 1886 20c; 1880 to 1900 7c except 1894 12c; 1900 to 1909 4c except 1908S \$2.25. (No 1909S).

1897, 1898 S. L. 40c; 1893, 1895, 1899 25c. For other Indian Cents please send your want list.

JEFFERSON NICKELS: 1893D 25c; other dates 12c.

BUFFALO & LIBERTY NICKELS: Send want list.

ROOSEVELT DIMES: Unc. to 1949 P S D 20c m.

MERCURY DIMES: 1916D, write for prices; 1921P, 1921D, 1928S, 1930S, 1931 P S D 35c; all other dates 20c.

WASHINGTON QUARTERS: 1922S, 1932D \$1. All other dates to 1949 P D Inc. 50c.

MORGAN & S. L. QUARTERS: Send want list.

FRANKLIN HALF DOLLARS: 1948 P D, 1949 P D Undeclared 55c, each coin.

MORGAN & S. L. HALF DOLLARS: Send want list.

OTHER COINS: 2c to 1 dollar, send want list.

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"Generally, people begin to collect fare tokens on their own. It usually begins when the budding collector finds a token from another city among tokens he has purchased, or, if he is a bus driver as is often the case, when he finds "foreign" tokens in his fare box. The natural consequence is to read that there are other collectors and to start writing these collectors. Thus trading, the only important way of securing additional tokens, comes about.

"In July, 1947, Mr. R. L. Moore of San Francisco launched what has become the cohesive force of the collectors, *The Fare Box*. With the birth of *The Fare Box*, the gregarious qualities of collectors became rapidly evident, and a group of comparatively new collectors met in New

York to found the American Vecturist Association — "vecturist" being a word coined by Mr. Moore from Latin derivatives meaning "passage." Thus, on October 31, 1948, was launched the first national organization for collectors of metal fare tokens. Two years after the founding, the Association has about 110 members.

"In 1948, Mr. Moore found it necessary to give up publication of *The Fare Box*. He turned it over to the American Vecturist Association, which has published it ever since. The A. V. A. instituted a number of improvements, the most important of which was greatly increasing the size of the news-letter. One of the regular features being currently run serially is the Check List of Foreign

Transportation Tokens, compiled by Roland C. Atwood.

"There are about 4,000 varieties of United States fare tokens known to exist, and about 4,000 more from foreign countries — mostly the United Kingdom and Sweden. The first 1,500 varieties of American tokens are collected with little effort. From there on the collecting becomes slower but much more fascinating, as one begins to realize the fun and historical value of tracing down ancient companies in quest of long-forgotten fare tokens. The largest collection of transportation tokens in the world is held by the compiler of the National Check list, Mr. Roland C. Atwood. Mr. Atwood has over six thousand varieties in his collection."

Hans Schulman Announces Important Sale.



ANCIENT COINS, both Roman and Greek, from the **J. Pierpont Morgan** collection, rarities consigned by the celebrated New York numismatist **Wayte Raymond**, Spanish-American series from the **Howard Gibbs** collection of Pittsburgh, and many other fine consignments will make up an important public auction sale to be held

April 26th, 27th and 28th

at the Waldorf-Astoria in New York. Other series included in this sale, which will be a true, unrestricted auction, are **CHINESE RARITIES** from the **W. Tracey Woodward** collection, coins from the estate of **Max Schulman** of Amsterdam, Holland, United States coins, medals, and tokens from the estate of **B. G. Johnson** of St. Louis, and an estimated \$10,000 worth of gold coins which are to be sold under all circumstances, as per instructions from the consignors.

A well illustrated catalog is now in preparation and will be available to the collectors about February 1st. For information about this important auction sale, write to Mr. Schulman at 545 Fifth Avenue, New York City.

THE INSCRIPTIONS ON THE COINS OF DENMARK

(CONTINUED FROM PAGE 134)

DENTIA CONSTANTIA COMITE, 1754 or "With Prudence as leader and Constancy for companion." On another ducat, or 12 mark piece, there is a briefer motto: PRUDENTIA ET CONSTANTIA or "Prudence and Constancy," which was also used on his coronation double crown of 1747 in silver and on other coins such as kroners (half-crowns).

Christian VII (1766-1808) had for his motto: GLORIA EX AMORE PATRIAE or "Glory from love of Country." This king struck a dollar for Greenland in 1777 which has the same motto. He began the abolition of serfage in 1767, but it was not finally completed until twenty years later. The abolition was extended to the duchies in 1804. After this reign the titular inscriptions remain on the coins of successive monarchs but the individual mottoes were not used. The relations maintained by Den-

mark with Napoleon brought the country to the verge of ruin. By the Congress of Vienna, Denmark was compelled to cede Norway to Sweden. The decline of the house of Oldenburg, Frederick VII had no male heir, encouraged the German population to clamor for liberty in the duchies of Slesvig and Holstein and their aspirations were encouraged by Prussia who wanted these duchies in a united Germany. The war of 1848 was the result and Denmark succeeded in holding the duchies to the crown. In 1865 the death of Frederick VII, brought Christian IX to the throne, in conformity with the act known as the treaty of London of 1852, by which the succession to the Danish crown had been settled on Christian, of Slesvig-Holstein-Glücksborg, and his descendants, by his wife, Princess Louise of Hesse-Cassel, niece of King Christian VIII of Denmark. The Prussians took up the cause of Holstein and Denmark was speedily brought to terms. Austria and Prussia disagreeing over the loot of Denmark's German territory brought about the Austro-Prussian war of 1866, and the German machine built up in these minor campaigns defeated France in 1871 and a new German Empire then rested for the World War of 1914-1918. Beaten in the try for world domination the Germans played their cards well for a come back and in the second World War, Denmark fell victim of the divide and rule policy of the Nazis and has been occupied by the Germans with little resistance.

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Correction!

We wish to call your attention to an error in our January listing, under the category of U. S. Silver Dollars. Corrected as follows:

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1870 S, \$200.00 to \$300.00

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NOTES ON BERNARD SHAW

By CYRIL CLEMENS

Not long before his death, I sent Bernard Shaw a thumb-nail sketch of his career, and he kindly sent it back practically rewritten with red ink in his beautiful, legible hand.

"George Bernard Shaw was born in Dublin, Ireland, on July 26th, 1856. He left school at fourteen for work in a land agent's office. In 1876 Shaw went to London, where he wrote five novels, which after refusal by all the publishers, were published as padding in Socialist journals, and later "pirated" in America. William Archer, his best friend, imposed him on the World as his deputy-critic. He at once made his mark and took a leading position as reviewer in the 'Pall Mall Gazette,' critic of Music and painting in the 'Star and the World,' and finally of the theatre in the 'Saturday Review.' Meanwhile converted to Socialism by Henry George, and Karl Marx, he joined the Fabian Society in 1884, and with Sidney Webb built it into the first organ of constitutional British Collectivism."

Invited by William Archer to collaborate with him in a "well made" play he developed Archer's plot so unexpectedly that Archer repudiated the collaboration and the play remained unfinished until its performance at a coterie theatre in 1892,

when it achieved a success of scandal and made Shaw notorious as a playwright.

In 1898 appeared plays "Pleasant and Unpleasant" which were followed by box office successes of the first order in America and Germany and put Shaw on the world map as a playwright. Not until the success of "Candida" under a new management in London, followed by a new topical play specially written for it and entitled "John Bull's Other Island," was Shaw accepted as the fashionable dramatic poet of the day.

In 1900 Shaw had written "Captain Brassbound's Conversion" at the request of Ellen Terry.

In 1903 appeared "Man and Superman" which met with considerable opposition from some critics.

In 1912 he produced his play for children called "Androcles and the Lion."

"Back to Methuselah", (1920) five plays in one, is his "World Classic," now published as such by the Oxford University Press. It was regarded as the summit and the end of his achievement until it was eclipsed in popularity by his famous "Saint Joan."

During one of my visits with Shaw, he told me about his meetings with Mark Twain whose works he himself collected:

"I met Mark Twain, late in his lifetime, on two occasions. On one of his visits to London by my biographer, Archibald Henderson. I met him at the railway station, and found that Mark had come over on the same boat and was in the same train. There was a hasty introduction amid the scramble for luggage which our queer English way of handling passengers' baggage involves; and after a word or two I tactfully took myself and Henderson off.

"Some days later he walked into our flat in Adelphi Terrace. Our parlor-maid, though she did not know who he was, was so overcome by his personality that she admitted him unannounced, like the statue of the Commandant.

"Whether it was on that occasion, or a later that he lunched with us I cannot remember; but at any rate he did lunch with us, and told us stories

of the old Mississippi storekeepers. He presented me with one of his books, and autographed the inside of the cloth case on the ground that when he autographed fly-leaves they were taken out and sold.

"He had a complete gift of intimacy which enabled us to treat one another as if we had known one another all our lives, as indeed I had known him through his early books, which I read and revelled in before I was twelve years old."

And in accepting the Mark Twain Gold Medal, Shaw wrote me:

"I am very highly gratified by the award you announce in your letter of the 28th. February. A Mark Twain medal is something worth having....

"By the way, since you connect the medal with my sketch of William Morris, it may interest you to know that Morris was a confirmed Mark Twainer; he rated Huckleberry Finn as one of the world's great books, and read it over and over again.

Faithfully,
G. Bernard Shaw."

And in sending a copy of "The Intelligent Woman's Guide to Socialism and Capitalism", Shaw wrote on the inside of the cover:

"A great spirit: This Mark Twain.

"I am happy to have shaken his hand and heard his voice.

"G. Bernard Shaw.

"Ayot Saint Lawrence: 25 July, 1947."

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Shaw's favorite way of answering letters was to return his correspondent's letter with his questions answered between the paragraphs. I give a typical letter from many in my collection.

11 November, 1945.

Dear Bernard Shaw:

Do you recall in which of your plays or books occur the following statements:

"Go anywhere in England, where there are natural, wholesome contented and really genuine English folk; and what do you always find? That the stables are the real center of the household."

Try the preface to Heartbreak House in the section describing Horseback Hall

Did you once write an essay or a group of magazine articles on Oscar Wilde?

I wrote the preface to the first British publication of Harris's life of Wilde. To the much earlier American edition I contributed some pages quoted in the last chapter.

I have been reading Hasketh Pearson. When he differs with Archibald Henderson which is to be preferred?

"I cannot remember the differences, if there are any. Both are quite honest and are entitled to their own opinions. If they differ on facts then the question as to which of them is right is a matter of evidence. Neither of them is infallible, nor am I."

"G. B. S. 23/11/45."

Yours faithfully,
Cyril Clemens

In another letter I asked Shaw if the following were true:

"From his earliest years he had a great urge to write. But unlike most literary geniuses Shaw has no passionate desire to place himself in the group of Homer, Dante, and Shakespeare."

Shaw changed the above to read:

"He wanted to be a painter or an opera singer: not an author. But unlike most literary adventurers Shaw does not hesitate to place himself in the group of Homer, Dante, and Shakespeare. He always insists that he is a classical writer and not a fashionable one."

Another of my letters to Shaw was dated 3rd March, 1949.

I have just received the following letter from Ezra Pound which I send on to you before answering. What do you think is the best way of answering it?

"Shaw is a piper and intellectual coward, living in 1890. No. 1990. (Shaw underlined the first nine three times:) Like Upton he is afraid of historic fact."

His only valuable remark:

"Conversion of savage to Christianity is conversion of Christianity to the savage."

"Historic fact" is artistic fiction. I write from personal observation and experience. What E. P. needs is half an hour on a committee with a dollar of public money to spend. I have spent half my life on committees."

Tell him from me he don't dare face facts.

"Facts has no meaning. What facts? G.B.S. 20/7/49"

Yours faithfully,
Ezra Pound.

In another letter I asked Shaw why he paid his American debts with

British checks instead of bank drafts on New York. He replied:

"My autograph is so treasured in the U. S. A. that Americans do not cash my cheques but frame them and hang them up; an excellent arrangement for both of us."

In an old English magazine I came upon an advertisement for some body-builder that was "enthusiastically endorsed by the great dramatist Bernard Shaw." I immediately wrote to Shaw, and asked him if this advertisement was genuine. Shaw wrote back:

"All wrong. I was tricked by an elaborate advertisement of a patent medicine to which my name was attached. I threatened legal proceedings (not unkindly), and the forger wrote that I need not worry, as the advertisement was a fake to get my autograph. He deserved it for his pains. It took me in completely."

Shaw was, as the reader might expect, an outstanding authority on authors' and publishers' contracts, and I frequently sent him contracts from my publishers for advice and suggestions. He returned a "Standard Form of Minimum Dramatic Contract" with the comment:

"This is a monstrous agreement. It makes the managers and publishers a present of half the author's property. An author who signs it should be locked up as non compos."

Opposite a paragraph in another publisher's contract he wrote in the margin in red ink:

"Rubbish! The publisher cannot evade his legal obligations by private contract. He might as well put in a clause that if he shoots his mother-in-law you shall go to the chair for him."

In yet another letter I enclosed a newspaper account of Shaw's meeting with Will Rogers. Shaw returned my letter and wrote at the end:

"This is completely fabulous. I saw Will Rogers only once, at my own house in London, when he called on me with a friend. I had never read a line of his, nor even heard of his existence; and I was no wiser when he left after a pleasant chat (he was to me only a likeable stranger) that lasted perhaps twenty minutes.—G. B. S. 3/5/44."

Shaw had the habit of killing two birds with one stone, namely, by writing a letter in a book he wanted to inscribe. The following was written on the fly-leaf of an old copy of "The Common-Sense of Municipal Trading" which I had asked Shaw to inscribe. After Shaw had accepted the Mark Twain Medal, I had written him that it had always been the custom in inscribing the Medal to draw some parallel with the classic past, and I quoted what had been done in the case of past recipients, "Lloyd George, the English Cincinnatus," "W. B. Yeats, the Irish Hesiod," and "Robert Frost, the American Horace," and we suggested for his Medal, "Bernard Shaw: the Modern Huripidea."

Ayot St. Lawrence
24th. October, 1937.

Dear Cyril Clemens.

I look drearily on this thirty-year old edition, quite strange to me, of a book which I cannot connect with you and your interests at all.

What the dickens do you want me to do with it? I repeat that I haven't the faintest recollection of my first meeting with James M. Harris. I seem to have known him ever since I came to England in 1876. If you want to do him honor, why drag me into it? Just clear the stage, and leave him to fill it.

If you send me a medal struck to the Modern So-and-So, I shall pawn it. I am not the modern anybody: I am myself, neither a repetition of any forerunner nor a model for any messenger, but simply and uniquely.

G. Bernard Shaw.

In my copy of Casbel Byron's Profession, Shaw wrote:

12th, August, 1938.

Dear Cyril Clemens.

This is not my favorite novel. I have no favorites among my works: they are all legitimate.

My novels are my prentice work, and my complete failure to find a publisher for any of them was for me a hardening process from which I have never quite recovered.

I forget the text of the tributes you mention; but provided they appear as quotations in a book by somebody else, you may do as you please.

Faithfully,

G. Bernard Shaw

In my copy of The Irrational Knot, Shaw had the following to say.
Dear Cyril Clemens.

These sixty-year-old novels of mine surprise me when they appear like ghosts.

I don't remember when I first met W. B. Yeats. It was so long ago that my hair was very auburn, and his very black, and neither of us as yet of much account.

G. Bernard Shaw.

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AUTOGRAPHS

AUTOGRAPHS bought and sold. — Dr. Kronovet, 75 Ocean Ave., Brooklyn, N. Y. n12867

FOR SALE: Signature of former Illinois Governor Charles S. Deneen, and Great Seal of Illinois, \$3.—Lux, Mt. Morris, Ill. f1251

Books Received

THE MERRY OLD MOBILES, by Larry Freeman, published by Century House, Watkins Glen, New York, 239 pages, illustrated. Price \$5.00.

"Early or late. There's an exhilaration in the early morning spin. Nature is at her best and the Oldsmobile reels off the miles with tireless energy and undiminished speed." So reads, in part, an advertisement for the early Oldsmobile, the most popular car of the early models. If you oldsters feel nostalgic, or if you youngsters wish to know the trials and tribulations early America suffered to bring you the sleek automobiles of today, this book is ideal. Dr. Freeman has garnered much rare material and grouped it together for this fascinating publication. It contains old advertisements, slogans, photos of models the present generation never knew existed, interspersed with cartoons of the period, and a quantity of facts which will keep old and young alike engrossed for hours. The difficulty of servicing is told in amusing fashion. Although automobiles were expensive at first from two thousand to three thousand dollars or more, Ford had the price of the Model T down to three hundred sixty five dollars by 1915. This was naturally accompanied by a joke which went, "one day—one dollar, one year—one Ford." However, the cartoon we got the biggest laugh out of was the chauffeurs' conversation, in which they lamented the fact that "they get rattled when seeing a woman crossing the street, for they wear so many pins in their hats it's a sure puncture if you hit one."

The Merry Old Mobiles is interesting, factual, amusing, and very readable. Well printed and well bound, we recommend it not only to automobile collectors, but to everyone, young and old. It's well worth owning and reading.

oOo

HANDBOOK OF EARLY AMERICAN DECORATION, by Edith Cramer, published by Charles T. Branford Co., 551 Boylston St., Boston 16, Mass., 90 pages, illustrated. Price \$3.00.

Although hand painting lost favor for many years, it has again come into its own as a favorite in many interiors. Any home with an Early American theme is not complete without a few hand painted accessories. You need not pay large sums to decorators for this simple bit of decoration, for if you have even a little ambition, imagination or talent, you can turn out a professional job in a very short time with a book such as this. Not only are working projects included, but advice about supplies, paint mixing, technique, and numerous "do's and don'ts" are listed for your convenience. The emphasis is on free-hand painting and this is made exceptionally simple with full scale patterns in the most popular sizes and styles being featured. Patience is the principle requirement in the tracing of various patterns, and the many original designs make it unnecessary to purchase additional ones. If you wish to exercise your imagination, lovely designs may be

had by combining different designs for different articles. We can think of no better way to sum up the entire book than to quote the author in part: "The projects in this practical book embody the fundamentals of good design and should help the decorator to enter wider fields in this particular type of decoration. The methods and materials presented here have been used and tested over a period of years by the author. Methods have been simplified as much as possible, and materials needed for this painting have been held to a minimum. May it enlighten and add to your knowledge so that you will be inspired to create new designs to decorate your home."

oOo

DO-IT FUN FOR BOYS AND GIRLS, by Mary and Dale Goss, published by Charles A. Bennett Co., Inc., Peoria, Ill., 128 pages, fully illustrated. Price \$2.95.

Children are born collectors. Although this desire to collect various and sundry objects sometimes wanes during the period of adolescence and early maturity, we often see it return as age creeps on, and other interests diminish.

If your children have the yen to save odd bits, let them use their imagination in putting these materials to work in an amusing or artistic vein. Mary and Dale Goss have compiled this book strictly for children. The many hints and instructions it contains will work wonders in keeping the small fry occupied when they have to spend the day indoors. Working drawings for manufacturing holiday decorations, gifts, toys, games, ornaments and many, many other articles are given with a list of materials needed and methods of building down to the last detail.

Not only will this book be instructive for juveniles, but will help develop patience, persistence and originality.

oOo

HOW TO DO IT BOOKS, A Selected Guide, by Robert E. Kingery, published by R. R. Bowker Co., 62 West 45th St., New York 19, N. Y., 293 pages. Price \$3.50.

This bibliography lists 2100 how-to-do-it books, ranging from the elementary to the advanced. Although we naturally would choose the hobby of collecting, there are many other types that are almost as fascinating. If you have no hobby, you have a large field to choose from, and this book will aid you in making your choice. Not only are there subjects listed regarding various hobbies, but many which deal with homemaking, parental duties, repairing, beauty culture, and many others too numerous to mention. Available government documents are listed as well as lists of certain manufacturers where you may obtain materials for your various needs.

All the necessary details regarding the books are listed, the author, publisher, the price. The front index is handy for locating just the section you want, and the alphabetical listing of books makes it easy to decide just the book to buy for your purpose.

—Sue Neil



INDIAN LORE: ANCIENT AND OTHERWISE

By WILSON STRALEY

When the Jivaro is traveling he carries his feather ornaments neatly rolled and packed in tubes of bamboo. These tubes, together with other ornaments, hair combs, ear tubes, achiote paint and other accessories, are carried in a rectangular bag with a flap which is either woven of chambira fiber and suspended by a strap over one shoulder or else is made of monkey skin with the fur attached and suspended in the same manner. While the women do not wear as elaborate ornaments as the men, they are fond of bead or seed necklaces or collars. A characteristic ornament of the women is the dance girdle, made by attaching to a cotton tape numerous segments from the shells of the giant land snail which jingle like sleigh bells as the wearer walks or dances. This girdle is called "unda acachoe." . . . Both men and women occasionally wear about the wrists and ankles narrow circlets made from skin of a small variety of green snake which are supposed to protect the wearer against evil influences in the forest.—M. W. Stirling in "Historical and Ethnographical material on the Jivaro Indians," B.A.E. Bulletin 117 (1938), pp. 102-3.

oOo

South America is a "Tower of Babel" continent.

It is doubtless the region of the greatest linguistic diversity in the world. This is stressed in the sixth and concluding volume of the Handbook of South American Indians just issued by the Smithsonian Institution's Bureau of American Ethnology. The many attempts at classification of South American languages in recent years have resulted in greatly varying estimates of the number of unrelated linguistic families. In his encyclopedic treatise in the present volume Dr. J. Alden Mason, in view of the present state of ignorance regarding South American aboriginal languages, refuses to enumerate the independent stocks. However, he treats of at least 91 languages or groups of languages of possible independence or unproved relationships; also there are . . . or were . . . probably hundreds of mutually unintelligible languages and several thousand dialects.

Some of these tongues, Dr. Mason stresses, are, or have been, spoken only by a handful of people . . . perhaps only the inhabitants of a single village. Although there might be

some family relationship to the speech of the next village, the variations might be such that the two would be mutually unintelligible.

Various efforts have been made to link the South American tongues with both the Indo-European and the Semitic families of languages, but all have failed. Also, except in southern Central America, no relationships have been proved between the native languages of North and South America, although it is generally believed that man must have arrived in South America through the northern continent.

The multitude of languages. Dr. Mason points out, has often been given as an argument for great antiquity of man in the New World. Millenniums would have been necessary, it is argued, for such a wide differentiation of speech to have taken place from the common tongue brought from Asia by the ancestors of the Indians.

But, says Dr. Mason, the facts probably are quite the opposite. It is likely that each group of Asian migrant spoke a different tongue, and the tendency usually is for some languages to become extinct, and the total to become fewer.

The South American tongues, it is pointed out, may on the whole be older than those of North America, because it is probable that the continent was settled by descendants of the first arrivals, who were pushed southward by people who came later during a period of several thousand years.

A Boat Stone

When the famous Indian relic Stone Age collection of Edward W. Payne, Springfield, Ill., was dispersed at a private sale after his death, it was found that hundreds of unique and romantic boat stones were contained in the assembly.

Much of the data on the implements of the Red Man is conjecture. It is thought, however, that the boat stones, such as the one illustrated, were used for ornamental purposes during religious rites. Pipe stones, such as those shown on the opposite page were thought to have been used for smoking during ceremonies.





SLATE BIRD STONES

from the noted Indian relic collection of the late Edward W. Payne. When dispersed at a private sale a few years ago, the huge collection attracted private collectors and museum curators from all over the country.

Professor Jesse E. Wrench suffered a heart attack on Sunday, October 22. Although the attack was serious, it is not critical. Prof. Wrench is now resting comfortably in a Columbia hospital and will remain there for a month. Since complete rest has been prescribed, he will be unable to receive visitors and will not be active again until after the first of the year.

—*Missouri Archaeological Society News Letter*, November 10. (Prof. Wrench is a history teacher in the University of Missouri, was the organizer of the Missouri Archaeological Society, and has been its president ever since the society was formed some 12 or 15 years ago).

oOo

Legend. "And when tired sinews forced the chase to a halt, the warriors gathered the dried venison and ripened corn, and with their old and young trailed the footsteps of their ancestors of the peaceful valley of rippling waters, where the shade of many trees cooled the heat of the summer day and the surrounding hills admitted not the biting winds of winter, there to rest and fish and talk of conquests. Then it was that old men grew glad of heart again and fretful papooses ceased their whining." (Frontispiece to "The Lure of the Indian Country," by Oleta Littleheart, published by A. Abbott, Sulphur, Okla., in 1908).

oOo

Red tape continues to hold the removal of the remains of a noble red man, so we learn from Jeanne Bellamy's story in the *Miami (Florida) Herald*, date of October 15. The gist of said story is that the site of old Fort Moultrie, on an island near Charleston, S. C., is scheduled for demolition by a salvage company; on the grounds of said fort is buried the famous Seminole chieftain, Ocoela. It appears that the Historical Association of Southern Florida became interested in saving and removing to the Collier-Seminole State Park the remains of the Indian and the stone marker over his grave. Collier county some two years ago voted \$5,000 for that purpose. But the South Carolina state authorities so far have given no attention to the request, and Florida Board of Parks and Monuments is continuing to try to get action on said request. Miss Bellamy writes, "Some historians have called Ocoela 'Florida's most distinguished character.' His grave is at Fort Moultrie because of a betrayal that is a black chapter in American history. Under a flag of truce, Ocoela and 80 other warriors went to Fort Peyton, near St. Augustine, on October 21, 1837, to talk about ending the seven year Seminole war. They were seized and imprisoned." Within a few months after his imprisonment Ocoela died. Most of us who have explored old Indian habitat sites in various sections of the United States, have been

amazed at the "foreign material" that we have uncovered in our searching. W. C. Tichenor states in his booklet, "A Guide to Fort Ancient," (second edition, 1916, p. 44): "That the inhabitants of Fort Ancient had extensive commercial relations in various directions is evidenced by the finding of flints from Indiana and Eastern Ohio, mica from Pennsylvania or North Carolina, shells from the shore of the Gulf of Mexico, and copper from Lake Superior. At other earthworks in Ohio much more extensive finds have been made, including copper, large quantities of sea-shells, mica, pearls, lead probably from Illinois, and obsidian from the region now included in Yellowstone Park. All of these have been found in the Scioto Valley in large quantities, some of them by the thousands."

oOo

The origin of the arts of the northwest coast Indian has never been satisfactorily explained. It has been suggested that they may be ascribed to a recent Asiatic influence or to migration of peoples from the islands of the South Pacific, where the arts of wood carving are well developed. There is also something to be said in favor of a theory linking the Tlingit or Haida or some other northwest coast tribe with the Japanese. Both peoples are adept wood carvers, both are Mongoloid in race, particularly the males of the group resembling the males of the other. It is a common mistake for travelers in southeast Alaska to remark on the large number of Japanese standing or working about the docks. When one turns to another area in the Pacific in search of relationships one immediately thinks of New Zealand where an equally large number of similarities of a different nature may be traced between the Haida and the Maori. Their system of tattooing and the painted designs with which they decorate their skin in order to identify the clan or family; the totemic, carved ornamental prow and stern pieces of their war canoes; their totemic system of house architecture, and their carved memorial columns; all make a striking diffusion.—From "Indian Villages of Southeast Alaska," by Herbert W. Krieger, in *Annual Report of the Smithsonian Institution* for 1927.

oOo

The September issue of "Southwestern Lore," official organ of the Colorado Archaeological Society, carries a very interesting article by Mr. E. B. Renaud, entitled, "The Scientific Value of Stone Artifacts." The same periodical also presents a timely paper on "Utah Anthropology," by Mr. Elmer R. Smith, assistant professor of Anthropology, University of Utah, which is augmented by an extended Bibliography of Utah Archaeology and Ethnology some 8 pages in length. Those interested in Western material would appreciate both of these items.

oOo

Lieut. J. M. Gilliss, speaking of Cavallo Pass in the Andes, states:

"... a little further up stream, the ruins of an Indian village, probably built when the Peruvians were masters of the country. One house, at the southern end of the village, was much larger than the others, the fragments of its walls proving that it must have contained several rooms. Besides this, there are the walls of some thirty others, from 8 to 10 feet in diameter, and about 2 feet thick. There is no cement to any of them. As somewhat similar settlements are found at several places in the Andes, between Copiapó and San José, it is somewhat surprising that Indians should have chosen such inhospitable heights for their homes, whilst there was a more genial temperature and less aridity below. . . . In the valley of the Pulido, at an elevation of 10,000 feet, there are ruins of another Indian village, called Piracas, now occupied only as a preventive station against contrabandists. Freshly fallen snow was found here in early March, and the warmly-clad were shivering over fires in a locality once occupied by half-naked Indians."—"The U. S. Naval Astronomical Expedition to the Southern Hemisphere," vol. I, Chile, Washington, 1855, p. 8.

oOo

The October number of Harper's Magazine was presented in an enlarged format, celebrating the publication's 100 anniversary. A grand review of the reading matter and illustrations of the past one hundred years were given with historical sketches.

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The writer of these notes checked through his private library and found bound volumes of this excellent magazine for the following dates: June to November, 1859; June to November, 1862; December, 1862, to May, 1863; June to November, 1863; June to November, 1867. In the department under the heading of "Monthly Record of Current Events," in the issue of June, 1867, page 128, we find an Indian item: "The Indian War.—For more than a year past significant evidences have been observed of a purpose on the part of the Indians in Dakota and Colorado to engage in a war on the settlers in those Territories, and lately many serious depredations have been committed by the Sioux and Cheyennes. On December 21, 1866, a large force of them ambushed, near Fort Philip Kearney, Dakota, a small body of men belonging to the Eighteenth United States Infantry, and Second United States Cavalry, and the whole force was slaughtered. This massacre aroused the Government to more vigorous action than it had previously displayed; and a large force was ordered to invade the country of the savages, subdue them, and secure the safety of the routes across the plains to California. Lieutenant-General Sherman at once organized his force into two columns, and intrusted them to Generals Hancock and Sully. The movement West was begun about April 1, Sully pursuing the 'Central Railroad route,' along the Nebraska River, and Hancock that known as the 'Smoky Hill route,' along the Arkansas River. General Sully held a council with a large body of Sioux at 'California Crossing' of Nebraska River, and succeeded in dissuading over seven hundred warriors from joining the war party. General Hancock moved with six thousand men. On April 13 he held a council with the Cheyennes at their village near Fort Larned. They expressed a great desire for peace, but two days after the council they deserted their village and fled westward, destroying in their flight Lookout Station and murdering three men employed there. General Custer, in command of the cavalry, was sent in pursuit, but at our latest dates had not overtaken the savages. A union for warlike purposes has been formed by the Sioux, Arapahoes, and Cheyennes, and eleven thousand of their warriors were assembled on the plains between the Nebraska and Arkansas rivers, and immediately east of the Rocky Mountains. Here they evidently propose to await the approach of the commands of Hancock and Sully; and meantime employ themselves in raids upon small stations and in attacking the Government trains passing across the plains."

oOo

Esquipomgole. Defined by Bartlett (Dictionary of Americanisms, 202, 1877) as "another name for kinnickinnick, or a mixture of tobacco or cornel bark"; said to be an Indian word, possibly Algonquin.—*B.A.E. Bulletin* 30, p. 438.

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How Primitive Are "Folsom Points"?

By ROSE S. GAFFNEY

I became an ardent "Indianologist" long before I graduated from grammar school over fifty years ago. Dad brought home a few flints" he found when Indian graves were uncovered by contractors excavating the site for the new town hall. These relics made the Pilgrim's Indian Squanto, very real to me, as well as Hiawatha, Pocahontas, and other Indians of history and legend.

Thirty-three years ago I came to live here on the shores of Bodega Bay in California. It was a new world to me. I made neighbors of the birds and wild fowl. The beaches yielded their treasures of shells and marine life. The fields and meadows were enchanted gardens of wild-flowers. And when I found a nice flint specimen on one of my exploring trips, I kept it because my dad had started me off on this interest.

That collection has grown through the years; I am still adding to it. Six years ago my husband and I had as guest for a week a noted collector. He wanted to buy my collection for eventual housing in the Smithsonian Institution . . . a compliment every collector can appreciate.

The greatest and most unique value of my collection lies in the fact that I have kept it local, and have accepted no gifts of artifacts that were not found locally. More than 99 percent of them have been gathered personally. When I say local I mean local. Using the ranch house as the center of a circle five miles across, then cut that almost in two with a stream of water so as to reduce the land area, and almost without exception my artifacts were found within the limited space.

Our noted visitor was amazed at my collection, particularly the bone implements and their variety and number.

Visitors have identified specimens in my cabinets as being identical with points from their respective states, namely from Illinois, Iowa, Georgia, Kansas, Missouri, Colorado, Washington, Oregon as well as several different localities in California.

WANTED

SMALL INDIANA Museum wants Indian relics.—Chalmer Lynch, 2163 Morgan Ave., Evansville, Indiana. my12238

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Through this study I have come to recognize specimens in other collections, and identify them from the different localities rather accurately. Have also been able to detect imitations, usually sold as souvenirs. They have a lack of balance and the "feel" of the genuine.

The usual reaction of visitors who see my collection is "Well . . . I have been walking over stuff like this for years, and never had sense enough to pick it up. I will know what to look for now!" Mostly the "stuff" is the primitive tools found in ancient campsites.

Which brings me down to the heading of this article—how primitive are Folsom points?

Recurrent through the years articles about the Folsom points keep bobbing up. In fact, a clipping was handed me since I started typing this article about Folsom points having just been discovered in South Dakota, and archaeologists all agog over the possibility of finding there the home and remains of earliest mankind.

I have about three dozen Folsom points in my collection. They range in size from about half an inch to four inches in length, and are made of several different kinds of stone.

Mankind's earliest arrowheads? I doubt it!

I think all anthropologists will agree that man's earliest weapons were such stones or other matter (coconuts?) as came to hand that he could conveniently throw to keep his enemies of the moment at bay. The club of wood came later, for close hand to hand combat. Pointed sticks were found useful. In New Guinea today one of the favorite weapons of the natives is a stick some sixteen inches long, sharp pointed at both ends, which even the ten-year olds used with the deadly accuracy of a circus or side-show knife thrower. The earliest arrows were nothing more than stiff pointed wands. Later these wands were improved with splinters or shards of stone wedged into the stick end, and bound with a bit of fiber or hair. The gap, in time between these improvements must have been millennial.

As man kind's knowledge of mineralogy increased, and their skill increased by the trial and error method, other tools of stone evolved.

One of the claims advanced for the Folsom point's antiquity is its grooved center requiring nothing more than that it be wedged firmly into a stick and sped on its way as a fully developed arrowpoint.

The expounders of that idea have never tried it out, or they would know better than make such claims. No Folsom point of mine would lend itself to such a purpose. Since they have no notches on their sides for binding them to a shaft, and since most are too unwieldy, large and unbalanced for arrowheads, they could

not have been used for that purpose. The "groove" was merely an incident of manufacture. The thinner the edge, the sharper and more efficient for its purpose or use.

My Folsom points, all found locally, clearly indicate to me that they were used for many purposes. There are small points, whose "bottoms" are crescent-shaped and ideal for scraping the bark from small limbs or twigs intended for arrow shafts or for smoothing off any joints or knots. Larger ones were probably used for shaping their bows, or for rounding the lips of wooden bowls. When held between thumb and forefinger they made excellent knives for cutting or ripping. Some are pointed as awls. Some are perfectly triangular, and were probably used as adzes. All follow the general pattern of the so-called Folsom point. I have yet to find one I think could be used as an arrowhead.

To me, the Folsom point is a rung far up on the ladder of man's long climb to the place he enjoys in the sun today. That same ingenuity, that same search for improvement, is responsible for every comfort we enjoy today.

FOR SALE

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Firearms Facts and Fancies

Conducted by HARRY WANDRUS

A HUNTER TAKES A HOBBY

By LOIS F. MYERS

An inherent love of guns and hunting, and a pioneering grandfather have resulted in an unusually fine collection of guns for F. E. Buckman, an Iowan. He began his collection in 1904 with an old cap-ball firearm, a most welcome companion when he pioneered into Wisconsin before the Civil War.

While the gun is not unique, it has certain sentimental attachments that have increased its value as a family piece as the years pass. In the forty-six years that followed, Mr. Buckman has, so he says, "occasionally added to his collection". At present count he has some 211 guns, which is believed to be the largest individually owned collection of its kind in the state.

Mr. Buckman qualified to expert rifleman in army qualifications, and until a few years ago, enjoyed big game hunting. With his gun display at his Recreation Parlor, are fifteen trophies which include deer, antelope, buffalo, caribou, elk, and mountain sheep. His son, Bob, who is also interested in guns and is an enthusiastic hunter, has conveniently added taxidermy to his list of hobbies. He has mounted many of his father's trophies.

Mr. Buckman received severe injuries in an automobile accident several years ago and is no longer able to hunt game. He has transferred his enthusiasm for the sport to his hobby of collecting firearms.

The oldest gun in his collection is a matchlock which dates back to the 16th century. These guns were used to defend the old China Wall. The ancient firearm was exploded by means of a long fuse which was kept burning and dropped into a powder pan on the side of the gun when the trigger was pulled. The old match lock was brought to this country by a soldier whom Mr. Buckman met while visiting in California.

Among the most valuable pieces is a rare Colt revolver which is now listed at \$220.00. It had to be loaded from the muzzle of the cylinder and a cap placed on the nipple of each section. Often called "the gun that won the West", this model was made as far back as 1836. In order to sim-

plify the pioneers' ammunition problems, these old Colts were designed to use standard bullets.

It was a matter of chance that brought this gun into the collection. While Mr. Buckman was on a vacation trip to the west coast, he stopped enroute at a cafe in a small southern Missouri town for lunch. While waiting for his sandwich and a cup of coffee, he noticed an old revolver resting on the backbar of the lunch counter.

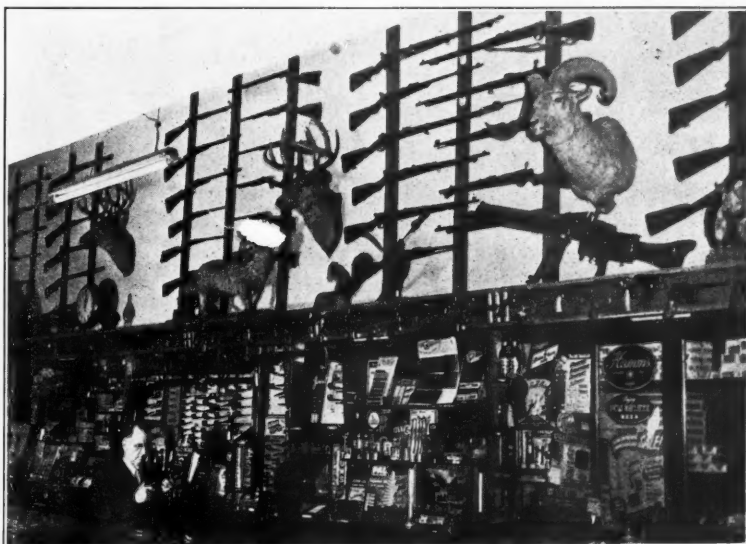
His keen interest in guns was at once aroused, and he asked the owner of the cafe if he might look at it. In the conversation that followed, the cafe owner said that he hadn't much use for the old revolver, but it had been in his family for years and he had kept it around for that reason. His wife had, however, in her last spell of housecleaning, indicated strongly that she was tired of finding a place for the old relic, so he thought he'd sell it. Mr. Buckman was eager to add the gun to his collection,

and the wife of the cafe owner was just as eager to have one less item to take up storage space.

A collector who is serious about his work, makes a careful study of the family of items in which he is interested. Sometimes it is difficult to distinguish between the genuine article and a good imitation, and there are always plenty of the latter flooding the market. Jessie James items seem especially popular.

Some time ago, a man brought Mr. Buckman a Winchester carbine, took off the butt plate, and proudly displayed what he thought was a rare find. In a hole under the plate, was a piece of white birch bark with the name, "Jessie James" on it. He, of course, thought the gun had belonged to the notorious Jessie. He was somewhat disgusted at being told that anyone could have slipped the bark under the plate, and that the chances were rare that the well-known James boy had ever pressed the trigger.

Although the collection contains many old guns, Mr. Buckman believes that the most unusual item in his collection is one put out during the



F. E. Buckman and part of his gun collection on display at his Recreation Parlor, Thornton, Iowa. Mr. Buckman is holding a rare old Colt revolver



This picture shows some of the trophies as well as guns mounted for display

last World War by Richardson Industries. This gun has no mechanism. The barrel is chambered for a 12 gauge shell and the gun is fired by jamming the barrel back to a point where a stationary pin hits the cap and explodes it.

All collectors have a favorite among their items, and Mr. Buckman's is a frontier model Colt which has been converted from a 45 caliber to a 22. It now makes a fine target gun. Since he is an expert rifleman, it is no wonder that this is a choice item.

The "dangerous" weapons in the collection are several shotguns with

Damascus steel barrels. Any number of hunters have been killed or injured shooting these guns. The Damascus steel barrel was intended for the old black powder which took 32 inches to burn and was thus distributed the entire length of the barrel. Many hunters have used high velocity loads in the guns which burns out in 18 inches and as a result blows out the breech.

The guns in Mr. Buckman's collection are not merely display pieces, but are in good working order and repair. His only assistant in caring for the growing collection is his son, Bob, who was in service during the last war. He has helped his father in assembling the later models.

When the weather is nice, they enjoy target practice with these old pieces, particularly with the Kentucky rifles using patch and ball. They have found the rifles to be very accurate.

Although Mr. Buckman's collection is now worth a considerable sum, he is not interested in its monetary value as such. He loves guns, and plans to continue his collection as long as he is able to do so. Then it will be turned over to his son who shares his father's interest in firearms. Through the generations they plan to make their gun collection one of the best of its kind.

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CLARK E. KAUFFMAN

Who's Who in Firearms

Clark E. Kauffman was born in Chicago, Illinois, on April 21, 1895, and graduated from the University of Wisconsin with a Bachelor of Science degree in engineering in 1917. Since that time he has served as an engineering officer in the United States Navy during two wars and is at present a reserve officer in the same outfit. Clark has spent the interval between 1917 and the present as a consulting mechanical engineer, that is until fairly recently when he retired. His specialty in fire-arms are hand-automatic weapons and his collection of such number somewhere about 200, this including many experimental and precursors of same. His military service has been invaluable to him in accumulating types for his series and of late various trips to South American have also been useful in augmenting the collection. Now retired from active business Mr. Kauffman has seen hunting in various parts of the United States and Mexico, but now devotes himself to his collection and experimental work on firearms in his own gunshop at Leesburg, Florida. He's the man to contact if you want to know something about modern or antique automatics of all types.

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oOo

An old stand-by for the British Shooter is the organ of the National Small-Bore Rifle Association, **THE RIFLEMAN**. This is devoted, for the

most part to shooting activities in England, though occasional material on other aspects of firearms does appear. This is available for 5/- from the office of the magazine at "Mayleigh", 173 Petersham Road, Richmond, Surrey, England.

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Revolver Classification

by Eldon Wolff

This little pamphlet of 16 pages, just released, discusses and develops a system whereby the many different revolver types and their various ignition arrangements can be put into a logical number series. With the tables he has arranged here it is possible to classify any revolver by the use of five key numbers and after one has memorized the system it is easy and simple to immediately place a specimen. Though this is of academic interest only for the owner of a small collection, it would most certainly be of great value to him who has many guns to catalog.

Utilizing the many firearms available in the Nunnemacher Collection in the Milwaukee Public Museum, Mr. Wolff, the curator, has come out with a work that measures up to his most critical standards. Published by the museum at Milwaukee and known there as **Popular Science Handbook No. 3**, this is available at 50c the copy.

A collector wrote a while back asking for information on several items, but because his address was mislaid, it is necessary that the answers to his questions be put down in this column. The Sharps four-barrelled pistol you have appears to be a model which is about in fairly large numbers. It was patented on January 25, 1859 and bears serial number 22753 and so far as I can guess was made in .30 caliber. Depending on condition you might get anywhere from five to fifteen dollars for this piece from a private collector.

The shot flask you have was made by the American Cap and Flask Company for use with muzzle-loading shotguns. I really don't know what these would bring on the current market since they're usually not listed to any great extent by dealers . . . my guess would be two to five dollars depending again on condition. I'd have

(CONTINUED ON PAGE 147)

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GEMS AND MINERALS

Finding Gold in the Wenatchee Mountains

By H. DOUGLAS BROWN

Look on your map of the State of Washington, right at the center, geographically of the state, and you will find Wenatchee at the junction of the river by that name, and the Columbia River. Years back the Indians of the region had gold ornaments and used fish-hooks of gold, but the White Man could never find out where they came from. Now, however, the gold has been found within 25 miles of the City of Wenatchee, known thruout the world as the "Apple Capitol of the World." The locality where this gold is being found is old, as the West goes. In the '60s, placer gold was being washed from Peshastin

Creek, which is a tributary of the Wenatchee River, some 20 miles west of Wenatchee. Later a vein of rich gold ore was opened up in what became known as the Blewett Camp. Two brothers, as partners, mined a rich vein and took out much fine gold. A story is told of how each brother would mine a shift putting the lean ore into the sacks and sorting out the richest pieces and taking them out in their lunch buckets. Finally one discovered the rich high-grading of his partner and when he accused his brother, the brother said, "Well you've been doing it right along so we're even." It is said these two continued to work the mine till their death, leaving a comfortable sum to their families. These then sold the mine to a milling company who by records of the state geological survey report production of over \$1,500,000 till the war of 1914 closed it down. Since that time only small operators have worked the district, but now with the tremendously increased buying power of gold, many new operations have started. If you will take your gold pan and put some gravel from the creek bottom taken from any point above Ingalls Creek, you will most likely find 'colors' of gold

in it. If you are lucky, or will take the trouble to pry out the crevices in the bedrock, you may even turn out a nugget. A field trip party of the Washington Mineral Collector's Club of Seattle took in these placer workings and several were fortunate in finding real gold nuggets by panning in the old workings. One interesting discovery is a round track or curved trench in solid rock near the creek bed. This was undoubtedly made by a rock being dragged round and round till it had worn the circular trench. Such an implement is called an araster and high grade gold ore is put into the trench and the heavy rock dragged over it grinding it up, the gold, of course, settling to the bottom. It has not been established whether the whites or Indians used this old araster, but that it produced gold we may be assured. Other nearby localities where gold may be panned are over Blewett Pass and around the old town of Liberty. Here many old timers will tell you of likely spots, and here again new gold mining activity is starting. The region is rich in agates and other gemmy materials and for beauty, it is hard to duplicate. All in all, a very interesting trip for any travelers touring the region.

Collecting Alabaster in Southern California

Down in southern California where the southern-most border of San Luis Obispo County joins Santa Barbara County, may be found fine *alabaster*. The material is fine textured and white, pale salmon, and faint pink to rich pink. It may be mottled with darker lines or solid color. To arrive at the locality one leaves the coast highway (101) three miles north of the town of Santa Maria in northern Santa Barbara County. Turn east for some forty miles to the new oil discovery at Cuyama where on all sides you will see the activity of new oil derricks and all the equipment that goes with drilling. Follow east till you get to the highway that leads due south to Santa Barbara. Follow this for five miles and turn left up a canyon road. About one-half mile, you will see tracks leading to the left where a cattle guard crosses the main road. Take the left hand road for a quarter of a mile and there you are. Here one sees where bull-dozers have cut down thru the surface, exposing the alabaster formation at several points. Large boulders of it lie around. Some in the creek bed are smooth, free of dirt and matrix. This latter is a slaty material which is easily cleaned off. By doing a little prospecting, one may find a good quantity of nice alabaster with a variety of good colors and patterns. Alabaster works easily and may be fashioned the same as any wood. A small woodturning lathe is a good tool. After the general shape is achieved by chipping with a chisel or rock hammer, or better, a stone mason's hammer, the piece may be 'chucked' into the lathe and by using

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tfc

the same tools as a wood turner, lamps, vases, ash trays, salt and peppers, are easily turned out. The finishing is done with fine sand papers, and the final polish with a felt on which red rouge has been rubbed. Alabaster may be cut with a cross-cut hand saw, if one wants to make flat paper weights or other straight line articles. Ancient artisans worked it 5000 years ago and no doubt its history as an ornamental stone goes far beyond that. Museums have examples from Egypt of similar material to that found in the above locality. The Pacific Museum in Southern California has a fine piece of turned alabaster from a balustrade of a house exhumed from the pumice which buried old Pompeii. The Chinese worked it possibly even earlier. Their technique is to finish to the desired shape and then dip it in hot wax or paraffine. Thus the surface will not scratch fine wood-work, and a protective coating is placed on the alabaster itself. In the locality described, one may also find clear selenite, a gypsum type, and crystals of gypsum. Nearby, there are some interesting small agates and quartz types, too. If you are in the area, you'll find this small canyon rimmed with dwarf cypresses and high above the pines, well worth a visit.—H. D. B.

FOR SALE

GEM CUTTING—Fascinating! Profitable! Send 25c for complete illustrated instruction Book and Equipment Catalog.—Lapidary Company, 1545 West 49th, Seattle 7, Washington. mh123231

COLLECT ELEPHANTS. 1/4" Jade or crystal, \$1. 1/2" garnet or aquamarine, \$1.50. Amethyst, lapis or woodstone, \$2. Ivory or Sandalwood, \$1. Allow 3 months for delivery.—Motiwala, Third Bhoiwada, 38H, Bombay 2, India. mh68801

WANTED: Ruby, sapphire, emerald stones. Send only description (size, color, original and lowest cash price for each stone.—K. Grinstead, 77-13 141 Street, Flushing, N. Y. mh3614

SNOWFLAKE Obsidian, 75c per lb. Star Agates, Fluorescent \$1 per lb. Petrified wood, strong in carnotite, \$1 per lb. Petrified wood, fine cutting material, \$1 per lb. Blue banded, grape, barite, pigeon blood agates, finest cutting material \$1 per lb. Fine dinosaur bone \$1 to \$3 per lb. Many colored lime onyx, for book ends 50c per lb. Selenite crystals, all sizes, clearest crystals known, ea. 40c. Septarian nodules, all sizes, ea. 25c. Utah picture standstone, 7c per sq. inch, in rough, per pound 25c. Green tectites, gems from falling meteorites 75c, \$1, \$1.50 each. All slabbed stuff 30c to 50c per inch. Cash with order and postage, please.—Hubert's Rock Shop, Springdale, Utah. f34231

35 Colorful Western mineral specimens, approximately 1", identified, boxed, \$3.75 postpaid. Prices other minerals and gem cutting material on request.—B. D. Blackwell, 202 H. Bicknell, Santa Monica, Calif. f3027

Jade, Jadeite, Opal Collectors. Rare and scarce brick red jadite, canary yellow, lavender, orange, peach, white, blue, green, apricot, etc. All these are top grade rare colors in jade and jadeite. Also some extra choice opals cut and uncut.—Charles Weidinger, 625 W. 54th Pl., Chicago, Illinois. Phone: WA 4-2130. f1006

FIREARMS

(CONTINUED FROM PAGE 147)

to have more information on your Harper's Ferry rifle in order to place the model and to affix any sort of value to it. There were several different models in production at the same time along with variations and some physical measurements would be necessary. If you want further information on this send me barrel lengths, overall length, other markings, etc. The Mark III Remington Flare Pistol is something for which there is little demand on the market and you might have trouble disposing of it, because only two or three collectors in the country specialize in them... with some you can't give them away, at other times you might get five to ten dollars, all depending on who might want it.

The Gun Digest

—5th Edition

Probably the quickest way to summarize this book would be to state that so far as the gun collector, fancier or shooter is concerned, there is something in it for everyone. On the basis of having seen it for sale in just about every book shop in the mid-west area it is my prediction that it will probably become one of the most widely read and distributed publications on firearms anywhere—and let me add here that it deserves all this.

Mr. Amber, the editor, has taken over what was admittedly a nice publication (but which had become somewhat cliched and bogged-down after running for four editions) and made it one immeasurably better. Never before have there been so many big-name writers under one cover and included among these are such names as Phil Sharpe, Col. Townsend Whelen, Ray Riling, Charles T. Haven, Elmer Keith, General Julian S. Hatcher and many others familiar to all those interested in firearms, from a shooting or collecting standpoint. A most interesting feature is a picture of the first issue of *The Rifle*, which is the predecessor of the *American Rifleman* of today; among other items of interest are the articles on Winchester arms as taken from the new book which will soon be released on that subject; the complete lay-out of all the unusual Maynard Cart-

ridges ever made, an extensive write-up on new developments in research on the Sharps Rifle, on the unusual in various single-shot rifles and the how and know-all of shooting old muzzle-loading rifles as authored by E. M. Farris. Mr. Amber has done a splendid job of editing and writing much of that which is par excellent in this fine publication. Comprising 225 pages, highly illustrated, it was released just recently, and is available at \$2.00 from the GUN DIGEST Company, 227 West Washington Street, Chicago 6, Ill.

Another New One for Cartridge Collectors

Although these are not being made with the cartridge collector in mind there is almost no doubt that a very large percentage of them will be rounded up by the same. The B. and E. Cartridge Company of Minneapolis, Minnesota, was founded just a short time ago by Osborne Klavestad, a very well known dealer in antique firearms, who realized that there might be a suitable market for the near-impossible-to-get 8MM Nambu Pistol Cartridge. These, you know, are (or were) made only by the Japanese for their service pistol and to date we've never heard of anyone else, anywhere, ever making them. Up to now owners of these pistols, had, for the most part, to do little more than look and admire these guns, but are now able to shoot them as well.

These shells, packed in rather attractive red and white boxes of 50, sell for around \$8.00, a price which would be expensive for any pistol cartridge, unless you know the story behind the story, and that is one which tells of manufacturing difficulties. Lacking the huge investment for making cartridges the way the large companies make them, that is by brass extrusion. Mr. Klavestad has produced this particular type on a lathe, using virgin Naval bronze rod as his raw material. Each and every case is turned out on a lathe and the report is that more of the metal disappears as waste than remains as the final case. Bullets are made in a similar way, using rod stock which is cut and swaged to shape. We don't know anything about the firing qualities of these, but the finished cartridges look strong and like a good piece of work. They are headstamped "B. and E. Cartridge Co. 8MM Nambu" and are easily recognized by the fine lathe marks left by the cutting tool.

It's the Law!

The law of the sovereign state of Kentucky specifically prohibits the carrying of any concealed weapon other than a pocket knife, and has so been amended that a prison sentence is mandatory upon conviction. We don't know how this affects the transportation of firearms by collectors, but advise such to check first before taking any chances.

AGATES

COLLECTORS ATTENTION: For \$1 deposit, you will be more than delighted with a brilliant assorted selection of polished agates, jaspers, woods, nodule halves, and cabochons for your approval. Frankly they are all such rich colors you will want to select many for your collection. Lovely agate paper weights, \$6 each. Oregon gem cutting agates and jaspers, 2 pounds for \$1.50, postpaid. Send stamp for my list. Also hand carved and hand turned articles in Oregon's noted beautiful grained myrtle and juniper woods. Mail orders receive careful, conscientious personal attention.—Helena Jones, 15420 S. E. Division St., Portland 16, Oregon. je60401



Back Number Magazines

World Events of 1884

In the Chicago Current, Spring, 1884

The Civil Service Commissioners in their report touching the power of removal say that "the power to remove for even the most selfish and partisan reasons remains unchanged. It is still possible to promise the spoils of one hundred thousand offices as the rewards of party victory in a National canvass. It is still possible to remove every person in the classified service once in four years, or once in four months, but the vacancies can only be filled by those who, irrespective of party, demonstrate superiority in full, open competition of character and capacity." This restraint on the greed of spoils-hunters covers comparatively narrow ground. It affects only ten or twelve thousand clerks in the Departments at Washington, and in the Post-Offices of a specified amount of business. Had the bill providing for competitive examinations gone further, it would never have been passed. The machine politicians grumble even at the present arrangement. They sneer at the work of the Civil Service Commission and the power of removal for partisan reasons in a measure neutralizes the work. Examinations to ascertain fitness should apply to all Postmasters and their deputies; to all Custom House employees, to Federal Marshals and their deputies, to Pension Office employees, as well as others.

oOo

There is much severe criticism on the new fast mail trains, recently established by the Postmaster General. The criticism embodies two objections, viz: the mails do not reach the great commercial towns and cities at an hour to benefit business men, who wish their letters as early as possible in the day and the fast trains leave exactly at hours most beneficial to great metropolitan daily journals who get their issues into distant cities and towns at hours which seriously curtail the importance of the lesser presses. The opinion seems to obtain that the Postmaster General could

WANTED

WANTED: Any and all types automotive trade publications before 1930; catalogues, some technical books.—B. J. Follard, 14300 Prairie, Detroit 21, Mich.

FOR SALE: Back numbers HOBBIES, 216 issues, 1931 to 1949. Write to Harvey Franz, 1027 Ogden, Benton Harbor, Mich. f1251

BACK NUMBER magazines, will send list. — Sallie C. Brannon, 498 Irwin Ave., Spartanburg, S. C. f1001

popularize the fast service by reconstructing the timetable. The *Centralia Sentinel*, for instance, tersely expresses the widening criticism thus: "The only benefits which the *Centralia Sentinel* can discover in this owl service are now monopolized by the metropolitan newspaper, for the business men of the country declare that their facilities are in no way increased by this expensive, expedited, star route system. Why should the treasury of the United States be depleted to increase the circulation of a few newspapers?"

oOo

There has been much said recently about the growth of the disease of insanity through foreign immigration. As far as Great Britain is concerned, it is interesting to ascertain that the English experts in insanity express the opinion that this country is dangerous ground for sane people. Dr. Cloriston, of Edinburgh, distinguished as an expert in mental diseases, in a recent lecture, discussing softening of the brain, said that "the Irishman, Welshman and Scotch Highlander need to go to America to acquire it." It is not at all improbable that the undue proportion of foreigners, victims to mental disease, in this country, are so afflicted by contact with the changed conditions, by misfortune and in many cases by the poisons injected into their blood through drinking of liquors furnished by the average saloon.

oOo

It is now generally conceded that the canalization of the Isthmus of Panama will be effected by the genius and enterprise of Ferdinand de Lesseps. The reports of Rear-Admiral Cooper and Lieut. Rodgers of our Navy on the progress of the work, recently sent to the Senate by the Secretary of the Navy, show that although the undertaking is a very formidable one, the canal may be completed by the year 1890, at a cost of probably \$150,000,000, the original estimates being \$120,000,000. Labor is obtained cheaply and abundantly from the West Indies, and a large portion of the dredging and excavating machinery and supplies are bought in our country. The construction of a ship canal across the Panama Isthmus is a very different work from that accomplished by De Lesseps on the Suez Isthmus. The natural difficulties of the former are great, and the cost may far exceed the estimates. If the Suez Canal cost 496,144,432 francs or nearly \$100,000,000, the Panama Canal will certainly cost double that amount. But it will be constructed. It is the conviction that De Lesseps will succeed which has left the Nicaragua Canal scheme in the rear. Not a dollar has

been contributed to that enterprise, which embodies the opening of a water way of river, lake and canal, 190 miles long, with numerous locks, and the possibility of disturbance by earthquakes. Two ship canals across the Isthmus will not pay; one will. On the completion of the Panama Canal, some American statesmen say we shall have to assume control of it as "part of our coast-line," a geographical statement which, to say the least, is a little wild. That the canal must be declared and kept entirely neutral is what our Government can and must insist on, and we are with England, by the Clayton-Bulwer treaty and by our treaty with Colombia, bound to preserve the neutrality of any canal "across the Isthmus which connects North and South America." The American statesmen who talk of doing more than this, of seizing and controlling a canal in a foreign country, built with foreign capital, talk without reckoning the cost. The only way Americans can control the Panama Canal is to buy a majority of the shares of stock.

Students in economic subjects, who have the grace of candor, cannot and do not approve of our system of taxation and revenue which places annually in the Treasury over \$100,000,000 which is not required. In 1881 this surplus was \$111,116,653; in 1882 it was \$145,543,710, and in 1883 it was \$132,879,444. The intelligent method of paying a government's expenses is to make up the budget with a view to covering those expenses and no more, and to levy taxes for the year to cover the needed amount as is done in England. It is a crude notion that a government is conducted as a mercantile business and must pile up a large surplus for which it has no use. True business instinct suggests that taxation should be levied for the legitimate expenses of the Government and no more. In the case of our Government, the expenses are about \$262,000,000. Taxation should be levied for about that amount.

oOo

In a "Life of Jesus," recently issued by Dr. Bernhard Weiss, of Berlin, the learned author attributes to Mark a knowledge of the writings of Matthew.

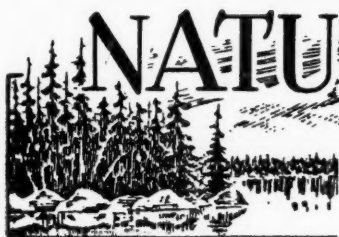
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MABEL LOUISE KEECH

North Shore Hotel, Evanston, Illinois



NATURAL HISTORY



Noted Scientist Retires

WASHINGTON, D. C. — Austin Hobart Clark, curator of echinoderms at the U. S. National Museum and one of the country's best-known biologists, was the guest of honor at a complimentary dinner at the Washington Hotel recently in recognition of his seventieth birthday and his retirement from the Government service.

During a scientific career of more than half a century, Mr. Clark has achieved recognition throughout the world as one of the greatest living authorities on echinoderms, a group of animal life which includes the crinoids, sea-lilies, starfishes, and their relatives. He has discovered and named hundreds of species of these sea creatures, which were once among the dominant forms of life on earth but the majority of which now are little known.

Mr. Clark began his service with the U. S. National Museum as a collaborator in 1908 and became curator in 1920. His interest in animals started in early boyhood. In the summer of 1899 he carried out studies in the Tennessee mountains. Two years, later, at the head of a personally organized expedition, he investigated the flora and fauna of Margarita Island, Venezuela. The published results led to his election as a fellow of the Royal Geographic Society in 1904.

Following his graduation from Harvard in 1903, he spent two years exploring the Lesser Antilles. In 1906 he joined the U. S. Bureau of Fisheries and served as naturalist on the Fisheries steamer *Albatross* on a cruise to Japan.

It is for some of his extraneous activities that Mr. Clark has become best known to the general public. He handled publicity for the American Association for the Advancement of Science from 1924 to 1939. In 1923 he established a series of weekly radio talks for the Smithsonian Institution.

He has been a member of the International Committee on Radio, the American Geophysical Union, the ad-

visory committee on source-bed studies of the American Petroleum Institute and the American Association of Petroleum Geologists, the Carnegie Corporation and Rockefeller Foundation Conference on the Place of Science in Education, the Committee on Science Education in Virginia, the Virginia Academy of Science, the Eighth American Scientific Congress, the National Parks Association, the Navy Oceanographic Conference, the American Association of Science Writers, the American Ornithologists' Union, and the Biological Society of Washington.

Mr. Clark was president of the Washington Academy of Sciences in 1941. In 1921 he was aide-de-camp to the Prince of Monaco during the latter's visit to this country. In 1927 he was decorated with the cross of Knight of the Order of Dannebrog by the King of Denmark.

He is the author of more than 600 papers, treatises, and books, both scientific and popular, covering a wide range of natural history.

Mr. Clark was born at Wellesley, Mass., in 1880. In 1906 he married Mary Wendell Upham, who died in 1931. In 1933 he married Leila Gay Forbes. Mrs. Clark now is librarian of the Smithsonian Institution. He has two sons, three daughters, and six grandchildren.

The complimentary dinner was arranged by associates of the Smithsonian Institution and the Washington Academy of Sciences. After introductory remarks by Dr. Waldo L. Schmitt, head curator of zoology at the National Museum, the dinner was presided over by William L. Laurence, science editor of the *New York Times*. There were brief talks lauding Mr. Clark's eminent services by Dr. Remington Kellogg, Director of the National Museum; Dr. Carroll M. Williams, professor of zoology at Harvard; Dr. Alexander Wetmore, Secretary of the Smithsonian Institution; Rear Admiral Arthur J. Hepburn; and Dr. Sidney Negus, of the Medical College of Virginia.

In conclusion, Mr. Laurence presented Mr. Clark with a bound volume of upwards of 200 letters from friends and admirers all over the world.

Weaverbird

Birds build apartment houses.

One species that builds nests as big as fair-sized human dwellings—as much as 25 feet long, 15 feet wide and 10 feet high—is described by Dr. Herbert Friedmann, curator of birds of the U. S. National Museum, in a report just issued by the Smithsonian Institution.

This is the sociable weaverbird of the arid western areas of South Africa. Such an "apartment house," woven out of sticks and straw, sometimes over a period of several years, may contain as many as 95 individual nests.

While such a mammoth structure is the community product of a flock consisting of from 75 to 80 pairs, Dr. Friedmann says, the sheer bulk of the nesting materials gathered and placed by the birds is striking evidence of the tremendous year-round urge of the nest-building instinct.

"The bird," he continues, "is about as sociable as any bird could possibly be. It is always found in flocks, feeds in flocks, and breeds in large, many-apartmented compound nests . . . With this extreme sociability and sedentary habit of life the territorial relations of the species have been modified in a way that is quite remarkable, perhaps unique among birds. Instead of each pair of birds having its own breeding territory, each flock seems to have a definite territory, and . . . the boundaries of these territories are seldom crossed by individuals of other flocks."

"In an area of approximately . . . 1,000 square miles . . . I found only 26 nests . . . so it can be seen that the flocks ordinarily do not live in very

(CONTINUED ON PAGE 161)

SHELLS

THREE COLORFUL Abalone shells, post paid \$1.35, postal order. Request list. — Aldrich-Museum, Balboa, Calif. d12069

TWO NOTABLE Shell Books: "East Coast Marine Shells (3rd edition) \$5. "World-Wide Sea Shells", \$4.50 post-paid, thousand illustrations in each; suitable beginners and advanced students; sample pages free. Address Author.—Maxwell Smith, Box 65, Winter Park, Florida. ap6121

HAWAIIAN Sea Shell Collection, 26 all different, \$1.25, postpaid.—Polynesian Curio, 2146 Kalakaua, Honolulu, Hawaii. je12069

MISCELLANEOUS

WONDERFUL greeting cards, painted on 6" heartshape leaf skeleton. Something most unusual. Sample 50c. 3 different. \$1. Allow 3 months for delivery. —Motiwala, Third Bholwada, 33H, Bombay 2, India. mh6829

BUTTERFLIES

TROPICAL BUTTERFLIES, 10 showy specimens \$2.—A. Edwards, 927 25th St., Santa Monica, California. n12698

SEA SHELLS

A new price list with 325 pictures, descriptions and prices. Send 50c stamps for your copy. Amount may be deducted from first order.

W E B B

2515 Second Ave., North, St. Petersburg 8, Fla. ttc



GEORGE WASHINGTON POST CARDS

By LOUISE COLLINS

As February 22 approaches, we wish to pause in our series of articles for the beginning collector and honor the first citizen of all time, our first President, George Washington, with an article about Washington post cards. The cards mentioned in this article are all from one average sized and not too old collection, and do not begin to cover the subject, but they will give many collectors better ideas about the number and range of cards about the Father of our Country.

The Stuart portraits of George and Martha Washington were copied on post cards about thirty years ago by B. S. Reynolds Co. in Washington. E. C. Kropp has also published the Stuart portrait of Martha, and the Houdon bust of George Washington; and Tichnor Bros. in Boston has published on one card the portraits of both George and Martha from the Washington headquarters in Morristown, New Jersey. Two other very attractive copies do not name the publisher. One in green and gold tone has a dark green embossed frame. It was mailed in 1908. The other in rosy tones and framed by an oval gold wreath seems to be about the same age.

Among the many old embossed cards issued to celebrate Washington's birthday are several copyrighted by E. Nash in 1909 and 1910. Number W-6 shows Washington's head against the background of a gold hatchet head and a large bunch of cherries. The gold is not tarnished and the colors are lovely. Washington Birthday Series No. 2 has, in addition to the cherries and gold hatchet, a border with small flags, and a blue background sprinkled with white stars. Washington is shown feeding sugar to his horse, and there are the words "Washington - his kindness." Birthday Series No. 3, and W-3 show Washington as a boy, and Washington as a surveyor. They are lovely cards, heavily embossed and bordered with gold and cherries. W-9 shows Washington at Fort Duquesne, and has an inset of Washington and his dates surrounded with an embossed wreath. Another lovely old em-

bossed card with a red border has the words "Washington on his way to Trenton" also "In Memory of George Washington." This card is from a painting signed by R. Veenfliet and copyrighted by Garre in 1909. Another picture embossed in an oval with a white and gold border shows Washington crossing the Delaware. It was copyrighted by the International Art Publishing Co. in 1908. One fine old card made by the Detroit Publishing Co. for the Yale School of Fine Arts depicts the surrender of Lord Cornwallis as painted by Col. John Trumbull. This card is quite old and has a solid front for the address.

Other scenes from Washington's private life were printed by the Perry Studio, by courtesy of the U. S. Bicentennial Commission, and copyrighted in 1931. Three of these show "Washington's First Interview with Mrs. Custis," "The Marriage of George Washington and Mrs. Custis" and "Washington and Family at Mount Vernon." These are black and white with clear detail.

Washington's home at Mount Vernon is one of the most photographed homes in American. There are many sets of cards and many cards in the sets. Colored card No. 105 by Foster and Reynolds has a solid side for address, and contains the notice "Authorized by Act of Congress, May 19, 1898." Another very old group of cards with solid side for address are lovely brown tone prints made by Leet Bros. for the Mount Vernon Ladies Association. There are six of these cards in the collection, ranging from No. 2 to 12. They are very accurate, show minute detail, and are printed on a fine quality of rag board that will outlast most modern cards. Eight more Leet Bros. cards of a later edition but printed in Germany on equally good board in black and white range from No. 2 to 22. These are equally distinct and show not only the rooms, but the gardens, steamboat landing, servant quarters, and many other interesting views. Several sets of views of the various rooms and halls of Mount Vernon, published by B. S. Reynolds and bearing the im-

print and numbering of Curteich, were in the market before 1930. There are also cards of the Scenic Art Series, B. S. Reynolds, Washington, which are also made by Curteich since 1940. The ten cards from this series have white borders and numbers from 308 to 317. Other cards of Mount Vernon were made by Ruth Murray Miller, the Meridan Gravure Co., Asheville Post Card Co., Mt. Vernon Ladies Association in 1938, Foster and Reynolds printed in Germany, and other lovely cards unlabeled. It is very interesting the way in which these various series show changes in the placements of small furniture, curtains, pictures, and bric-a-brac, as the years pass.

Two almost identical pictures of the Washington Tomb come from the early 1900's. The card by A. C. Bossellman & Co. contains the more human interest in the form of the Edvardian ladies and gentlemen visiting the tomb.

There are numerous cards of busts, statues, and monuments of Washington. The brown tone photo of the Houdon Bust of Washington was printed for the Museum of Fine Arts in Boston by the Oxford University Press in England. Two cards show Houdon statue in the rotunda of the Virginia State Capitol in Richmond. One card is by Ruth Murray Miller and the other is a "Colourpicture" from Cambridge, Mass. One "C. T. Photo-Platin" card shows the Houdon statue in George Washington University. An Albertype card in glazed finish shows the Fraser sixty-five foot statue of George Washington at the World's Fair, 1939. There are several views of the Washington statue at the Sub-Treasury Building in New York City. Cards have been made of the equestrian statues of Washington in Newark, N. J.; Kansas City, Mo.; Washington Park, Chicago; and the U. S. Military Academy at West Point. Other monuments pictured many times are the Washington Monument (always prettiest at cherry blossom time); the first monument to George Washington near Boonsboro, Maryland; the Washington Monument at Mount Vernon Place in Baltimore; Monument where Washington crossed the Delaware; the Houdon Statue at Valley Forge; The George Washington Masonic National Memorial at Alexandria, Virginia; and the monument to Washington and others at Mount Rush-

more Memorial, Black Hills, South Dakota.

Washington headquarters have also been popular postcard subjects. In this collection are cards mailed from the Valley Forge Headquarters in 1908, 1914, 1921, 1943, and 1948, also a very old picture of Fort Washington made by the Souvenir P. C. Co. The Headquarters at Newburgh, New York, is represented by cards in the Beauties of American Series, Leighton Card No. 7139, hand-colored Albertype cards, Curteich cards, and others. Modern Tichnor cards show the exterior and interior views of Washington's Headquarters at Morristown, New Jersey; and there is an old photograph of the same building . . . No. 2092, with a solid side for address. Other views show: Washington's Headquarters at Winchester, Virginia; Cumberland, Maryland; Rocky Hill, New Jersey; Williamsburg, Virginia; White Plains, New York; Somerville, New Jersey; the old Livezey House at Philadelphia; the Steuben House at Hackensack,

New Jersey; and the McKonkey House at Washington Crossing, New Jersey; besides many views of houses and inns where Washington stopped, ate, or spent the night.

Other miscellaneous Washington cards include: a photostat of the Washington manuscript Genealogy, 1792, from the Huntington Library in California; the kitchen at "Kenmore" the home of Washington's sister in Fredericksburg; the monument at Mary Washington's Tomb; Fort Necessity where Washington fought his first battle; a well at Winchester dug by Washington's men; Christ Church at Alexandria where Washington worshipped; and "Harewood," built by George for his brother Samuel Washington. Many views contain insets of Washington, or pictures of places named for him.

Finally, there is a simple card printed in 1908 with this inscription:

"Washington's Birthday
Long may its recurrence be a happy holiday to every American who refreshes his patriotism from the pages of history where the deeds of Washington are told."

—O—

For "The Picture Post Card"

In November HOBBIES, your question "Why Wait?" was very personal, and here is a personal reply. I did not wait!! I began when in my teens, and the result is a very large, valuable and interesting collection from all over the world. I think the first cards I bought and kept, were in 1900, one of Drexel Boulevard in Chicago, and the other the crowded corner of State and Madison, with the horse-drawn vehicles of all kinds in the middle of the intersection! For there were no stop lights! Everybody just got through the best way he could. I used to vacation there, and remember trying to get my 70-year-old auntie across the street!

1913 staged my finest collection, gathered in practically every town and whipping post on a Mediterranean and western European tour. The Palestine cards I consider most valuable, for after the next year, World War I, all was changed, and these pictures are closest to Bible times costumes we will ever see (except my Kodak pictures taken at the same time).

One set I consider unique, and I doubt if any one (except the friend who bought them for me and has a duplicate of each) in the country has this entire set—the court house or "Hall of Records" building in each of the 58 counties in California! This friend, Miss Jessie Cross, had the experience of setting up Remington-Rand methods in each county, so the cards were bought on the ground.

Every time a friend goes on a trip, I say, "Don't forget I am a post-card collector." And, last spring when I was visiting friends in Mississippi and Tennessee, if I would go into a post office or store on an errand, when I came out, they would say, "Here are your post cards for this town, Mabel."

"They are nearly all classified, according to geographical location or subject, arranged in alphabetical letter files. I have used them in hobby exhibits, talked from them when projected on screens—but my main object in collecting is best expressed in the words of my cousin, 'I never saw anyone prepare like you do for fun in your old age!'"

—Mabel Louise Keech

POST CARDS FOR SALE

POSTCARDS: We have them; all kinds and prices. Send your wants to:—H. M. Smith, 95 Bragdon St., Roxbury, 19, Mass. f3633

POSTCARDS: 48 State Capitols, \$1 postpaid. — Artcraft Postcards, Box 13, Dayton 1, Ohio. mh3802

POSTCARD COLLECTORS: 125 early 1900's views or greetings, \$1; 75 foreign or comics, \$1; 150 Modern \$1; All postpaid. Lists free.—Lyon Hobby Mart, Box 63, Hartford, Conn. mh3844

FINE OLD POSTCARDS by subjects. Presidential, Fire Stations, Trucks, Detroit, Electric Cars, Old Autos, Trains, Steamships, Historical, etc. Send for Free Lists.—Lyon Hobby Mart, Box 63, Hartford 7, Conn. mh3464

PLAYING CARDS

PLAYING CARDS, 54 including one old wide, \$1.—Martinez, 4337 Northeast 33rd, Portland, Ore. ap1483

PLAYING CARD COLLECTORS, 52 different cards for \$1. Plus 1 large card.—Besse's Gift Shop, 79 Lafayette Park, Lynn, Mass. d124431

REASONABLE OFFER for old or foreign playing cards. Write description, age and condition.—4643 Noeline Ave., Encino, Calif. t1061

JOIN PLAYING CARD COLLECTORS ASSN.

MRS. WALTER BOEYER
5873 No. 37th St., Milwaukee 10, Wis.
Dues \$1.50 Yearly. Inc. Roster and Bulletin.
Build up your collection by trading duplicates with other members—NO MONEY CHANGING HANDS.
Our 12th year. Hundreds of members in U. S. A. AND ABROAD ttp

"Hobbies" Readers are Welcome
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Please call WA 6-8814 M for an appointment.

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See the World from an arm chair
at home. Share the pleasure of
being enjoyed by the more than
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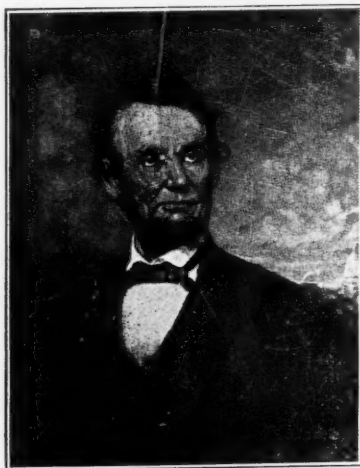
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LINCOLN ON POST CARDS

FLORA C. MCKIERNAN



Illustrated from the original in the Henry E. Huntington Library and Art Gallery, San Marino, Calif.

A post card of a portrait of Abraham Lincoln, President of the United States, by George Henry Stone

Friends of Lincolniana and deltiology have often expressed a wish for a postcard article on Lincoln. It is a most interesting subject and Lincoln cards are one of my prize specialties.

Collectors of Lincolniana find many fine items among the pages of *HOBBIES* and I hope these paragraphs will add something of interest to their collections.

While I am not a collector of Lincolniana I have one other interest besides post cards, that is, Lincoln menus, of banquets, dinners, etc.

As a charter member of the Southern California Post Card Club, I have many opportunities for acquiring beautiful, and sometimes unusual, cards.

Some months ago an artist, and member of the club, produced a set of remarkable hand-made cards in silhouette of the thirty-two presidents.

These cards were made by a screen process which was later destroyed so these cards can never be reproduced.

The silhouette is surrounded by a wreath in a shade of brownish lavender on a background of gold, the American eagle below the silhouette and the name, dates, etc., in gold letters below the eagle. The cards are all rich and beautiful but I think the Lincoln one is the most outstanding in the group. The features are so clearly defined.

These cards are still available through Bob Hendricks, president of the club.

Mr. Hendricks has another good Lincoln card which can be had as a single card. In black and white on a

glass surface, it has an attractive border of tiny gold stars, the American eagle perched on a gold line at the top.

A card of unusual interest in my collection is a penny postal. On the plain side is etched in sepia a picture of Lincoln, just as he has signed the Emancipation Proclamation which he holds in his left hand, while in the right is a feather pen.

Perched on the back of his chair is the eagle, a flag draped over the arm of the chair at his left. In the upper left hand corner is this notable inscription: "A Great Mind's Work Unfinished", together with dates, etc.

This etching was done by a young newspaper artist in Galesburg, Ill., in 1909 commemorative of the birthday centennial of the Great Emancipator.

A set in the soft pastel coloring of early cards shows the exterior and interior of the cabin built by Lincoln and his father in Coles County, Ill., copyright dated 1891. These are among the first cards in color made in America, published by V. O. Hammond & Co., Chicago.

This cabin was taken to the Chicago World's Fair of 1893 by the Lincoln Log Cabin Association, and these cards were issued for that event.

Beautiful view cards of the cabin in which Lincoln was born near Hodgeville, Ky., are available. The cabin is now enclosed with a magnificent memorial, built by a grateful nation. This is one of America's greatest shrines.

Abraham Lincoln was a descendent of Samuel Lincoln, an emigrant from Norwich, England, who came to Massachusetts about 1638.

One of the best known pictures of Lincoln shows him as a young lad lying before the fireplace of his cabin home in Illinois. He is studying by the light of the fire and an inscription reads: "I'll study and be ready and maybe the chance will come."

How prophetic!! The chance did come to him, who, because of the greatness he attained, became a man revered and beloved by all nations.

A good friend, Medora Vanscoy, has adapted this view of the reclining Lincoln for her bookplates. A clever idea, as Medora has in her Lincolniana a hundred or more books, many beautiful Lincoln plates and other Lincoln items including approximately 1500 post cards and many pictures. A teacher in the schools of Elkins, W. Va., Medora spends many of her vacations visiting friends, parks, museums, etc., always alert for something new for her collection.

One of these views of the reclining Lincoln has imprinted in one corner a beautiful verse by Mary Eyre Wintersmith Robertson.

Another lovely verse by Edgar Lee Masters has been engraved on a

stone placed at the head of the grave of Ann Rutledge in Petersburg, Illinois.

There are groups of cards showing the various cabins in New Salem State Park, Petersburg, Illinois, which typify the life and work of Lincoln in 1831.

Here Lincoln had a general store, became postmaster and a deputy surveyor. It was in the general store that he first met Ann Rutledge, to whom he became engaged but Ann died before the day set for the wedding. Later Lincoln moved to Springfield, Illinois, where he practiced law. In 1842 he was married to Mary Todd of Lexington, Ky., and they became the parents of four sons.

Another set of cards similar to Salem are of Lincoln Village, Rockport, Indiana.

Orbra King, of Utica, Kentucky, has, in recent months, raised a large group of photo type cards which are historical and interesting additions to one's Lincolniana.

They include some sixteen or twenty monuments, pictures of Lincoln and wife, girlhood home of Mary Todd Lincoln and many others. His prominent photos include several in foreign countries; London and Manchester, England; Edinburgh, Scotland; Ewa Oahu, Hawaii, to name a few. The reverence for Lincoln is seen by these statues in various corners of the world.

An illustration of the reverence held for Lincoln by our own nation is vividly portrayed in a picture in the Saturday Evening Post during World War II. Two American soldiers are seen saluting the statue of President Lincoln in Parliament Square, London.

What a depth of feeling these these soldiers must have experienced on seeing this statue on foreign soil.

A beautiful memorial is one located on the Illinois side of the Lincoln Memorial Bridge at Vincennes, Indiana. Here it was the Lincoln family entered Illinois from Indiana in 1830.

A fine photo card is one of the Lincoln Shrine in Redlands, California. The lights and shadows cast by the drooping pepper trees create a most pleasing picture.

A statue of Lincoln in Lytle Park, Cincinnati, Ohio, created a storm of protest and criticism not generally known by the many people who sit at his feet or stroll around contemplating this huge figure sculptured by George Gray Barnard. Mr. Barnard had created Lincoln as a man of labor. People said he had not looked like that, that his feet were much too big, his clothing ill-fitting, certainly not becoming to this great President. They did not like the way he clasped his hands, those hands which had become gnarled and calloused from many years at rail-splitting and farm work. In short Lincoln as created by Mr. Barnard was just too "common."

But Mr. Barnard contended old Abe was of the common folks whom the

(CONTINUED ON PAGE 157)



In a day's mail

Hours of Enjoyment

Oregon—Your magazine gives me many hours of enjoyment.—Isobel R. Mackie.

Enjoyment Increases

New York—Enclosed please find postal note for \$3.50 for my renewal. It seems the longer I subscribe the better I enjoy HOBBIES. It is a means of keeping in touch with the whole country. I enjoy every minute I spend reading and re-reading it.—Fannie Hertz.

Life is Richer For Those With Hobbies

Wisconsin—We wanted you to know that we enjoyed the article on trivets in the November issue of HOBBIES written by Mrs. Jessup. It was very interesting and instructive. Perhaps it had a personal interest too as she had gotten two or three of them from us. We feel that the more articles like that there are in the magazine the more informative it will become. There are so many different hobbies and we find that many people enjoy hearing about new and different ones. For instance, our minister talked to the Wisconsin Antique Dealers meeting here the other night on his hobby. It is collecting and mounting ferns. Many of them were from India where he spent over thirty years as a missionary. Here's for more articles on unusual hobbies such as Mrs. Jessups.—Willard and Marion Melville.

Reference in Canada

Canada—Your magazine is very much appreciated here in Canada. I use it for reference.—C. Leo Parker.

Super

Kansas—Your magazine brought us more orders in proportion to the amount invested in advertising than any two other magazines in the mail-order field.—D. R. Jensen, Midwest Embossing Service.

Good Business Head

Ohio—The ad I ran in HOBBIES has brought very good results, so I am enclosing another ad.—R. E. Stevens.

Superlative Adjectives

Iowa—HOBBIES is the most interesting magazine in the world.—Ruth Stebar.

The Spark of Life

Ohio—I did not realize that my subscription to HOBBIES had expired. I can't live without it. A hobby would not be a hobby without the help of HOBBIES Magazine. Enclosed please find check. I did not receive the current issue. I need it.—Ruth Whittington.

Enjoyment

North Carolina—Please find enclosed renewal. We enjoy HOBBIES a lot. I hope we don't miss the next issue.—Mrs. Jack Haden.

Friends Tell Others

Florida—I have seen your magazine in the homes of several friends of mine, and it is my desire to have it, too. Enclosed is a check for \$3.50 for a year. I would appreciate it if you would start the magazine right away.—Mrs. James A. Bennett.

"The Best"

Kentucky—Enclosed find check for renewal of my ad. I have been advertising in HOBBIES for many years and find it the best advertising medium I have ever used.—L. W. Dudgeon.

Good Dealers

Iowa—Have certainly found beautiful things through your magazine, and all dealers are so prompt in answering inquiries.—Lois Coppins.

Joins Our Advertising Family

California—I shall sincerely enjoy being a member of your advertising family, as I was a shopper from HOBBIES for so many years before I joined the dealer's ranks.—Eleanor Verkuyil.

The Sentiment of Friendship Is Priceless

Ohio—I'm sorry I did not get my subscription in earlier but we have illness here, and it just slipped my mind completely. Could not be without my favorite magazine one minute. To me it is a wonderful friend who comes to say hello every month and if it doesn't make its appearance in the mail box just when I think it should, I am in a dither, and start making a regular trek to the door watching for the postman. It's funny how you come to look on something like HOBBIES as a vital part of your life. I don't know how many years I have taken HOBBIES but I have advertised in it for fifteen years, not every month, but quite a few small ads during the year. Have had but one piece returned and that was O. K. The lady that bought it thought it might be Japanese as it was not marked. Have had only one carton breakage, and that was the very first carton I ever shipped. I had to learn how to pack the hard way. I have been a lucky person and with a good friend like HOBBIES to guide me, I hope to continue on through the years. The death of our Mr. Lightner was the sad note of course, but his well trained personnel will carry on his beloved traditions and his memory will always live in our hearts. Really I did not mean to edit a newspaper when I started, but good luck to HOBBIES and all connected with it the coming year.—Mrs. L. Morton.

"Sterling"

Michigan—Kindly renew my subscription for your famous HOBBIES. It's like the mark "Sterling" on silver. When you receive HOBBIES, you know you have the best.—Mrs. Mabel Struwin.

Pet Philosophy

New York—How very good of you to tell us about our friend, Tuxedo, HOBBIES office cat. Wasn't it said in "The Blue Bird" that all of our friends come to life again when we think of them? That I believe was the way two children saw their grandparents—in the play. And it is the same with nice cats of personality. Every little white Spitz dog I see becomes my prancing little dog—who ran away from a friend's while I was away, and in searching for me was lost. He has several grandsons around here and I love to see them. There were several in Glasgow—and in New York City—Little White Spitz. My dog's name is Jo-Bo. He came from Mexico.—Miriam F. Belcher.

A Textbook

California—Enclosed please find my check for a two year subscription. My subscription expired some time ago and I've certainly missed receiving the magazine. In my opinion HOBBIES is a most complete textbook, both for the collector and the dealer. Prior to moving to California I had a small home shop in Omaha and depended so much on HOBBIES as to price trend, etc.—Dorothy M. Bush.

Genealogical Fan

California—Enclosed please find renewal to your wonderful magazine, for I do not want to miss a single copy. The genealogical information is the most interesting of all hobbies. Illness has kept me from indulging in genealogy work this past year.—Edna James.

Doll Hobbyist

Pennsylvania—I enjoy HOBBIES very much. It has helped me locate old dolls which is my hobby.—Mrs. Edith J. Rush.

The Friendship of Our Readers Has Been Our Great Solace

Kentucky—Please find enclosed check for \$3.50 for renewal of HOBBIES for 1951. I am also enclosing a depth of sympathy to HOBBIES wonderful force in carrying on in such a magnificent way this, their first Christmas, without the one and only, O. C. Lightner.—Mrs. Emma Ballard.

It's a Common Cause That Binds Us All Together

Kentucky—I thought once about dropping my subscription to HOBBIES, but I thought again—how can I do without that magazine now? So here is my money for another year. Best wishes to you all.—Mrs. Lorena Kaelin.

We Are Dedicated to This Work

Texas—Please find \$3.50 for another subscription to HOBBIES. I think you are carrying on admirably.—Mrs. George E. Potter.

Twenty-three Hobbies of Her Own

Indiana—I do not know just when my subscription runs out, but please extend a year. I could not get along without HOBBIES, for I have twenty-three hobbies of my own, and as one of them is giving talks on hobbies, you can see what a source of inspiration your magazine is to me. I have given 133 hobby talks around the state, and I have mentioned the magazine each time, and the pleasure it can bring to anyone with a hobby. About a year before he moved his wonderful collections to Florida, Mr. Lightner took my daughter and me through his wonderful rooms of treasures in Chicago. We shall always be grateful for that occasion of meeting and talking with him, a man who had a genuine love for the old and beautiful. The Lightner Museum of Hobbies in St. Augustine is a wonderful monument to his memory, and I hope to see his treasures again in their new setting.—Mrs. G. C. Blalock.

Recommended by Friends

New York—I have been a dealer for many years, but have not advertised. I have been advised by some of my dealer friends that advertising pays, especially in your magazine. Please send details.—Grace Heidel.

Welcome Home

Pennsylvania—Enclosed please find one year's subscription to HOBBIES. For many years I was a subscriber, but for several reasons had to drop my subscription, not because I did not love it, for I always have. I have missed the magazine greatly. I hope you will put me on the list again.—Mrs. Eugene L. Martin.



MINIATURE HORSE COLLECTION

By ELEANORE MICELLI

When the house partially burned down several years ago, we remodeled it considerably, building among other things, a niche on the stair landing (see cut) to hold a grandfather's clock. By the time the details of the house were done we reached a lull in providing funds with which to purchase the ancient clock.

In the meantime, the wooden cabinet I used to contain my budding collection of miniature horses had warped and I was looking for a new

display shelf. I measured the sides of the niche and the width, then went to a carpenter shop and ordered two strips of soft pine boarding with grooves in the sides, and 14 window glass strips to fit into them as per illustration. The niche and boards had been painted soft green to match the hall and stairway walls. I left the shelves with raw edges to sparkle a bit more. I had a job arranging and rearranging the horses but learned to judge by the height of the horse the distance to adjust the shelves.



Stair landing wall has a recess in its wall for a collection of miniature horses.

The collection started, as collections usually do, with the gift of one Chinese wooden carved dancing horse. Now I have more than 180 specimens. Many were still in the "hospital" with broken legs when this picture was taken. My first love in life is traveling, so wherever I visit I try to get another little horse, none of them cost over \$1.

My prizes are two ceramic Italian horses, both signed by the artist; one is a coy colt, the other a polished (if worn and damaged) matador's horse, complete with painted blindfold over his eyes. For curiosity I like the awkward nag I picked up in a Philippine market pottery shop, and the plastic horse with jockey jumping over a hurdle I bought in Cuba. I have an authentic miniature of an old Roman chariot, complete with charioteer and four racing white horses.

On the shelf with the set of "Ming" porcelain horses of all hues (lavender, chartreuse, pink, yellow, purple, blue) I bargained for in China, are three clay horses so tiny and so fragile they break nearly every time you touch them—I solved this by putting dots of commercial cement on each hoof and setting them all lightly onto a pocket mirror. The most imaginative horses are the tiny fellows made of threads of glass. I have several of these, all picked up individually from distant cities. Americans make streamlined ones of colored pyrex-type glass, but the ones I like best are from China and Mexico.

The Mexican craftsmen have made several of my prettiest horses, including a shiny black-glazed pottery horse with a blue rose painted on his back, a Mexican silver "western style" horse, a tiny caballero with a thread lasso on his cow pony.

My latest acquisitions are a set of real lead French soldiers, all mounted on magnificent steeds. There is Napoleon with a tri-color flag, I have the English and Russian soldiers in blue and brown, and three soldiers representing ancient times dressed in coats-of-mail with brown slaves running alongside the horse carrying the soldier's weapons.

After one gets so many in a collection, it becomes harder to choose attractive and original models. My price range keeps them all small, and also limits the types I can buy. I place the grotesque jokes of horses friends have given me for gifts on the lower shelves, the most precious horses on or near the top shelf. I find that friends pay the most attention to those right at eye level, the tiny as a little finger nail, glass novelties.

The horses are perfectly safe on their two-inch shelves. People and not-too-young children will come up and look or admire, but seldom if ever will anyone attempt to reach out and touch a horse. When I want anyone to notice one horse particularly I usually take it from the shelf for him.

So far as I know, I am the only

person to thus display my miniatures, but I should think the niche cut into a plaster wall would be equally applicable for collections of any miniature animals or figures, salt & pepper shakers, etc. For especially fragile collections I will suggest cutting a sheet of window glass to fit over the niche as the shelves and objects do get dusty.

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MOTIWALA'S marvelous microscopical miniatures will make you merry. 50c will please you. Dollar will thrill you. Allow 3 months for delivery.—Motiwala, Third Bhoiwada, 38H, Bombay 2, India. mh6698

JOIN OUR MINIATURE of the Month Club. \$5 for 6 months. Send for literature. Pine Ladder Back chair kit, 60c.—McIntyre Miniatures, 816 North Electric Avenue, Alhambra, Calif. f3234

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LINCOLN ON POST CARDS

(CONTINUED FROM PAGE 154)

Lord must have loved as he made so many of them. When the statue was unveiled, however, people stood in awed silence, speaking in low tones, illustrating again the reverence for Lincoln, the well loved man, even in the face of bitter criticism.

A portrait of Lincoln, painted by George Henry Story, hangs in Huntington Library and Art Gallery in San Marino, California.

To me it has the most profoundly expressive face of any of the Lincoln pictures, calm, serene, proud and dignified.

It has been authentically stated that no family group picture had ever been taken, the pictures of Mrs. Lincoln and two sons being superimposed on a photograph of Lincoln and his young son, Tad, seated at a table. Whether this is true or not, this picture shows a charming family group in 1861. This card comes from the New York Historical Society.

While residing in Houston, Texas, some years ago I knew of one of the most interesting Lincoln finds ever to come to light.

Morris Turk, a jeweler, and an antique dealer, was the proud possessor of a framed photograph of Lincoln and his son Tad, (and incidentally, it was the same pose as that seen in the family group just mentioned,) which had come to him in a most unusual way.

Mr. Turk had attended an auction sale in Danville, Virginia, on July 28, 1913. Among the articles was an old couch which drew not a single bid so later it was demolished for kindling wood and in the wrecking process this photograph was found and it was given to Mr. Turk, who then later on moved to Houston. There he established a new store and from time to time he placed this Lincoln picture in the window. I had seen it there many times.

Mr. Turk, for some reason, would never part with it though he had many good offers for it.

One night a storm came with such violence it forced the rain inside the windows. The photograph became soaked and a few days later the pegs came loose and Mr. Turk noticed some horsehair protruding from the frame. He thought there must be something wrapped in the horsehair so he pulled the frame apart finding; a Margrite Cameo mounted in a solid gold frame dated 1834; jewelry; flat silverware; a solid gold watch and chain; a 50-cent piece; gold earrings and brooch, and even a clipping from a Boston newspaper under glass dated May 20, 1846. How long these articles had been hidden in the frame and how long the framed picture had been hidden in the couch will never be known, but one theory was held plausible — that a Lincoln sympathizer who lived in the South had put them there and the secret there remained until the rain brought it to light. Mr. Turk had these ar-

ticles on display for many months but after his passing it was not known what became of them. Whether or not the articles had belonged to the Lincoln family is anyone's guess. Some people held to the opinion that the watch and chain were the same as seen on Lincoln in the picture. Others, too, thought the beautiful carved cameo was the one always worn by Mary Todd Lincoln.

A beautiful set of cards are those issued for the birthday Centennial in 1909. They are embossed on a background of red, white and blue, representing various events in the life of Lincoln. One of the most heartwarming of these has an imprinted facsimile of the letter which President Lincoln wrote to Mrs. Buxley, of Boston, consoling her for the loss of five sons who died on the field of battle.

All the tenderness in the heart of Lincoln is expressed in this letter. He felt that no amount of words ever written could assuage the grief of a heart broken by so great a sacrifice.

Embossed cards of various designs representing the Lincoln inauguration are very beautiful. Most of them are familiar to all collectors.

This occasion has an interesting sidelight in the fact that Mr. Lincoln's inaugural speech was carried by Pony Express 1960 miles in seven days and seventeen hours from St. Joseph, Missouri, to Sacramento, California, March, 1861.

Mr. Lincoln was a staunch foe of the liquor traffic and favored prohibition. A set of cards issued by the Red Cross Pub. Co. of St. Louis in the early 1900's commemorates the year of 1851 when the Maine Prohibitionary Law went into effect.

Three of these cards include Lincoln, Francis E. Willard, and Neal Dow, the father of prohibition. They carry copies of their discussions at a meeting prior to the law enactment.

A fine embossed card shows a meeting between President Lincoln and General Grant. Later, in April, 1864, President Lincoln wrote a letter to Gen. Grant, a facsimile of which can be obtained on a post card from Huntington Library.

Another interesting card has a picture of Lincoln, the American eagle, wreath of mourning and draped flag. Also on it is imprinted a copy of the \$100,000 reward offered by the War Department for the apprehension of the man, John Wilkes Booth, his assassin in the Ford theatre the evening of April 14, 1865, and for the four other conspirators, one of whom was a widow, Mary Surratt.

The reward offer was published on April 20, signed by Edgar M. Stanton, then Secretary of War.

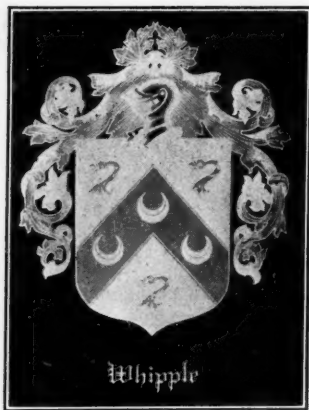
Booth was located in a barn twelve days after the assassination, shot and killed by Sgt. Boston Corbett, the four conspirators captured and given capital punishment.

In his early youth Lincoln had worked on a flat boat trading in and out of New Orleans.

"At the Sign of the Crest"

WHIPPLE Coat-of-Arms

By MABEL LOUISE KEECH



Whipple, Whaples, Whepill, Wheples, Whippill, Whippel, Whippell, Wheppyll, Waples, Wayple, Wapell, Wyppyll, Wepull, Weppull, Wapull; and more spellings may easily be made by changing about the various letters. Many of these spellings were found by glancing through "Abstracts of English Records, Principally Devonshire and Essex," 1929, by Holman and Marvin, published in connection with English searches on just a few families, including Whipple. Other English and American records reveal many more.

But whatever the spellings of the name in former years, or variations on it today, Whipple today spells Patriotism, Strength of Character, Integrity, Benevolence, Humanitarianism, among the thousands in our land, who since the first colonial days have borne the name or have fallen heir to it through intermarriages.

The patriot for this February issue of HOBBIES is William Whipple one of the 56 signers of the Declaration of Independence.

William, born in Kittery, Maine, Jan. 14, 1730, was 5th in line from Matthew Whipple of Bocking, co. Essex, England; who settled in Ipswich, Massachusetts about 1636. His father, William Sr., born in Ipswich in 1695, was captain of a sailing vessel, and followed the sea" for 15 years after he moved to Kittery; but his last years were spent farming.

William Jr. was interested in the sea, too, and had command of a vessel before he was 21 years of age. His vessel plied between Maine, Europe and the West Indies, carrying natural and manufactured products from one country to another. When 29 years, he left the sea, and went into business with his brother in Portsmouth, New Hampshire.

He married there, and had one child

who died in infancy, therefore no one can say he "is a descendant of William Whipple the Signer," though some have tried to make that connection.

As a good business man, William Whipple was recognized by his fellow-citizens as also one who could be of value to his state and country. He was elected to "offices requiring great firmness, integrity and moderation." In 1775 he was sent to the Provincial Congress at Exeter, N. H., to choose delegates to Philadelphia, May 10th, 1775. Capt. Whipple (his sea title being ever popular) was delegate from Portsmouth on the Committee of Safety. At the close of 1775, New Hampshire assumed a form of government, and William Whipple was on the Committee.

Whipple also rendered military service in the Revolutionary War, with General Stark, in the North. After the surrender of Burgoyne, Brigadier-General Whipple was selected as one of the officers "under whose command the British troops were conducted to their destined encampment on Winter-hill, near Boston."

He was much in Congress, and held state offices such as judge, and receiver.

Although the writer is not much given to quoting at length, the following excerpts, probably seldom read now, are so appropriate to our times, and so full of thought-provoking sentences, that readers of this column should have the opportunity of digesting them, in connection with the story of this great man.

Written in 1824!

While some of the Signers of the Declaration of Independence were still living, Robert Waln Jr. had his set of "Biographies of the Signers of the Declaration of Independence" published.

Concerning William Whipple he wrote:

"It was a solid cement to the great Revolutionary fabric, that its principal architects emanated from almost all the various classes of society, constructed with this variety of materials, each of which served to impart strength and durability to the others, it continued to rise in height and grandeur, until it towered above the ruins of royalty, and became a perfect and impregnable edifice.

"But among all the nurseries of civil society, that of the sailor appears least likely to impart the necessary mental nutriment to qualify an individual for the duties of a statesman. The beauties of philosophy and letters are as little known to him as the cause which guides his needle to

the pole. He seldom reflects upon the political condition of his country, and possesses neither leisure nor opportunity to feel as a patriot. His ship is his world, and mankind for him, is compressed within the number of his crew.

"Such are the reflections excited by a contemplation of the life of William Whipple, whose early days were employed in the drudgery of a sea-faring life, and whose mature years were devoted to the service and welfare of his country." (Remember this was in the days of sailing vessels - months to make a trip such as his.)

"The memorable day which gave birth to the Declaration of Independence afforded, in the case of Mr. Whipple, a striking example of the uncertainty of human affairs, and the triumphs of perseverance. The cabin boy, who, 30 years before, had looked forward to the command of a vessel as to the consummation of all his hopes and wishes, now stood amid the Congress of '76, and looked around upon a conclave of patriots such as the world had never witnessed. He whose ambition once centered in inscribing his name as commander upon a crew list, now affixed his signature to a document which has embalmed it for posterity.

"His early pursuits rendered him particularly useful as a member of the committees of marine and of commerce; and as one of the Superintendents of the commissary's and quarter-master's departments, he labored, with much assiduity, to correct the abuses which had prevailed, and to place these establishments upon such a footing as might best conduce to the public service.

"When the depreciation of the continental currency became excessive, he strongly opposed new emissions of paper, as tending to the utter destruction of public confidence. He wrote to a friend:

William Whipple's Words

"What principally engrosses the attention of this town is the fear of starving by the means of the regulating schemes. I can not put a cord of wood in my yard for less than \$100.00, and other articles of produce are nearly in the same proportion. In short, people seem to be all running mad; but I hope they will all come to their senses again some time or other; but that is not to be expected till a final stop is put to paper emissions. That measure, I have some hopes, will check the depreciation of morals as well as of paper currency."

Thus spoke the men when our country was new - we came out on top !!! Because of their steadfastness!

Other Whipples

Several by the name of Whipple came to our coasts in the early 1600s, but whether they were brothers or cousins or no relation, does not seem to have been determined, in every case but Matthew and John who came to Ipswich, Massachusetts were no doubt brothers.

Capt. John Whipple, born in Eng-

land in 1617, was one of 25 men who voted to stay in Providence, Rhode Island, and not go to Newport with the other inhabitants during King Philip's War. Providence was attacked, and much damage to these families and their property was one result.

Samuel Whipple was the first person buried in the North Burying place in Providence in March, 1710. There were many large families of Whipples in Rhode Island, and when one tries to ferret out the relationships and intermarriages with other families, it becomes a real problem. Job seemed to be a very popular name among them in early days.

One Job Whipple has a monument erected to his memory, with appropriate eulogy. He was born in 1749 in Rhode Island, and was a Quaker, as so many residents of that state were at the time. He left Rhode Island and founded Whipple City in Washington Co., New York. In 1867 this became Greenwich. He had a good education, and collected a large library which he opened to the public, and it was later called "The Washington Library."

His biographer states that in his early settlement in this town he installed spinning frames and manufactured the first yarn in that section. Women took it home, wove it into cloth, and for their pay received yarn for their own use. They rode on horseback to and from the villages for many miles.

Job Whipple saw a future in this industry, and sent his partner to England to get information on their methods - which was hard to get - but he finally succeeded. He worked out his own methods then on his own machines, and built up a large industry. It was the first attempt at manufacturing cotton goods in New York state. In 1926 his descendants erected the monument to commemorate his services to the industry, community and state.

Abraham Whipple, of Providence, was a naval officer in the Revolutionary War and scored many successes, but in Charleston, S. C., in 1780, he was captured and remained a prisoner until the end of the war.

Henry Benjamin Whipple was an American Protestant Episcopal Bishop of the last century, born in Adams, New York. He was Bishop of Minnesota and founded schools, also had many friends among the Indians, establishing missions to help them.

Brigadier Charles Henry Whipple was in the Spanish-American War. Lucius Albert Whipple, president of the Rhode Island College of Education - probably from one of the early settlers. Among the list of "Who's Who" in 1949 are author, geologist, surgeon, astronomer, pathologist, editor, chemist, journalist. The name is legion in many city phone books across the country.

The Virginia branch of Whipples dates back to the time of Capt. John Whipple of Prince Albert Rupert's division of Cavaliers, who emigrated to Virginia in 1662.

But now back to the first that is

known of the name. The family originated with Henri de V. Hipple of Normandy, of the Vale de Suere, who for his gallantry was granted the manorial estates of Wraxall. He was knighted on the battlefield of Agincourt. Leaving Wraxall on account of persecution, he took back the name Hipple, which, in the time of Henry VIII, was Anglicized to Whipple.

The Coat-of-Arms

Under a different spelling than given in the first paragraph, we find, in Burkes' General Armory, the description of the Coat-of-Arms emblazoned here. It reads: Whibley, or Whipple (co. Norfolk). *Sable on a chevron between three swans' heads erased argent, as many crescents of the field.* No crest is given. Sometimes you see a Whipple Coat with an ermine elephant as a crest. This was granted, also in co. Norfolk, to one of the name Whipple, and the shield is entirely different, so probably this elephant crest should never be used with the swans' head and crescents.

The Armorial Bearing has been recognized for years by American writers on the family, as the one for all of the Whipples of the country, but this writer has not done any definite research for proving it, nor has seen any of the usual sources about bookplates, silver, etc. owned by descendants, picturing the Arms, nor inscriptions on tombstones, with the exception of the record of one teapot dating to 1750, in the Cleveland Museum of Art.

Translated into non-Heraldic terms: A black (sable) shield, on which is charged a silver (argent), chevron. The chevron is placed between three silver swans' heads, as torn violently from the body (erased); and on the chevron, three ("as many" as swans' heads) crescents - black - the same color as the field, or shield.

The chevron, "likened unto the roof of a house," is emblematical of protection of the defenseless, and hospitality. It has also been granted to those who have built churches, and fortresses. The chevron is of nine so-called "Honourable Ordinaries," straight-sided figures, one-third the width of the shield, first symbols used to identify men encased in armour.

A part of a symbol has the same significance as the whole. Thus the swans' head is as the swan. And the swan is the "ensign of poets and the hieroglyphic of a musical person." In Heraldry - "a lover of poetry and harmony," and a learned person.

Crescents are derived from Crusader days, when the Crusaders were conquerors over the Turks. They denote Crusader ancestry.

Colors are representative of the personal characteristics of the original bearer, and are granted only upon merit. Sable, the fur lining of royal robes, signifies constancy and nobility; silver, sincerity and peace. The characteristics of the original Coat Armor bearers of the Whipple family, must have been strong, and lived through the centuries, influence-

ing the descendants, for one or all of them seem to shine through the lives of those whom the writer has known about, or known personally. George Whipple of Evanston, who recently died, had the respect of all his faculty and students in the Evanston Township (Ill.) High School where he was teacher and administrator for many years. A Whipple couple, years ago in Hyde Park, Chicago, were well known and loved in that vicinity. All of their five children have lived most useful lives; one as the wife of a one-time Y.M.C.A. executive, serving at times in China; another just retired from the deaconess activities of the Methodist church, but *still active*; one a business man in Ohio, but most helpful in civic and benevolent projects; one daughter for many years a teacher, and a wonderful help-mate after her marriage, and influential in church work, has finished her career on earth; another son gave his life in World War I, not even having reached the battlefield, but in camp where the "flu" epidemic was taking such tolls. This is just one example of many fine Whipple families. Rooted and grounded in the faith that our forefathers showed in founding our country, they have never lost their faith, nor lacked in their patriotism.

Crest Corner

"More Than Ever Before"

During World War I, I tired so of hearing this phrase by radio advertising that I vowed I would never use it in any of my talks on Genealogy or Heraldry, nor "the likes of it" in any conversation. In fact it is still used, and seems to have become quite a habit, not only in advertising.

But here I am - it has been going over and over in my mind ever since I began to think about February's article - like a snatch of an old tune that perhaps you did not care too much about! Just recently - all day long at the library - and I almost whistled it out loud - "I've been workin' on the R-a-i-ROAD!" just haunted me all day - why - I can never tell you!

So - comes "MORE THAN EVER BEFORE!" - and I guess I could just say now - "PERIOD!" For you know exactly what I want to talk about - it is that our children should be taught NOW about how their ancestors "borned" this country - and they should know who they - their ancestors - are! That is, of course - they should know if theirs were among those who did come to help in the early days of founding it, or of making it an independent nation, or of upholding its freedom through the years.

Our children should know their names, and their offices and occupations, and achievements, and movements across country, if such there were. They should take it for granted they have this background, and that there is to be no swerving from right to left. They should also take an interest in those who have not had this heritage - nor scorn them, but help them to see what freedom in our

country means - not in a boastful way to humiliate those with foreign parents or grandparents, but to help them. And how they can learn this way unless we train them carefully into the way?

Yes - "MORE THAN EVER BEFORE" we must warn them of Communism, teach them the wise, the better way; and demand that the best and wisest men and women are given the places of responsibility in the nation, that our children may be safe from the horrors that meet our eyes and destroy our homes.

When thoughts like these surge through my mind - how I wish I could be as the news commentator - broadcast them at once - and not have to wait two months to have them read! How do I know tonight - the 5th of December what we are going to be reading or thinking - and where? the 1st of February?? But we must have - and do have - "The Faith of our Fathers - Holy Faith" - and that is why I say again - "MORE THAN EVER BEFORE" - we must turn this hobby of tracing family trees, and charting our ancestors, and finding where and how and for what they lived - into something PRACTICAL for the youth of the day. (Vol. 13, #1, for these articles. Thanks to my many readers, who keep on reading. M. L. K.)

Queries and Replies

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Q. 736. **HULL - SANDFORD - MORTON.** Des. corresp. with desc. of Lt. Cornelius Hull & Sarah Sanford, 1654-1740, & their great-grandson Samuel Hull, who m. Bethena Morton, 1755-1803.—B. N., Montana.

Q. 737. **THORNTON** — Any info. concerning parents of William, Richard Washington and John Thornton, 3 brothers, from Culpepper, Va. to Ohio. Corres. inv. — Mrs. Carl Pennington, East Liberty, Ohio.

Q. 738. **MONTGOMERY** — Des. info. concerning Lt. Col. James H. M. Montgomery who served in Co. F. 33rd O.V.I. during Civil War. Res. Gallia Co., Ohio; am seeking data concerning his brothers, sisters and parents. Corres. inv.—Mrs. Carl Pennington, East Liberty, Ohio.

Q. 739. **GREGG-ECHOLS** — Des. info. concerning parents of William Gregg and Margaret Echols, m. 3-28-1822 in Ohio Co., W. Va. Both born in Pa., had issue: William, Franklin, Westly, Eliza, Robert W., Sarah, Mary, Samuel and John.—H. K. E., Illinois.

Q. 740. **SHERMAN — BRUNDAGE** — Seeking ances. William H. Sherman (d. 12-1-1887 in Elyria, Lorain Co., O.). M. Emma Frances (Brundage) Perry. Had dau., Clara Frances, b. 5-31-1858 in Irvington, N. J., and Elizabeth Hamilton Sherman. —M. E. III.

Q. 741. **DUBOIS—BROADED—Des.** ances. Jonathan DuBOIS and wife, Sally Broaded. Had son Broaded DuBois, b. 7-24-1820, Sullivan Co., Pa., m. Eliza Miller and lived Bradford Co., Pa. and Elmira, N. Y. — W. O., N. Y.

Q. 742. **HAVENS—EASTON—Ances.** of Robert Covelle Havens, res. Elmira, N. Y., in 1860, etc. Moved to Williamsport, Pa. in 1885. Served in Civil War. M. Jane A. Easton, dau. of Wm. Henry Easton and Mary Wilson. — W. O., N. Y.

Q. 743. **PUTTERBAUGH - VAN BUS-KIRK—Des.** info. concerning ances. of John Putterbaugh

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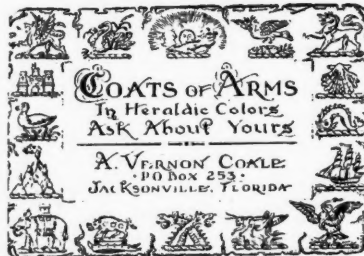
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who m. Catherine Van Buskirk. She b. abt. 1774, probably in Richmond, Va. Had dau. Catherine, b. 8-24-1806 in Somerset Co., Pa.; m. Jonathan Keffer, b. 5-19-1803, Berlin, Pa.—E. H., Wisc.

- Q. 744: **BAKER**—Des. info. on ances. Martin Baker, who had dau., Nancy Ann., b. 3-15-1776 in Troy, N. Y., or Wethersfield, Conn.; m. 1791, Wm. Cleveland, and d. 3-11-1857, Bainbridge, N. Y.—E. T., Ill.
- Q. 745: **TUPPER-TAFT**—Ances. Elijah Tupper and wife, Charlotte Tarin, who had dau. Althea Maria Tupper, b. 7-23-1831 in Franklin, N. Y. She m. 1851, Geo. Evans Cleveland.—E. T., Ill.

"There are riches of moral power in such ancestry as ours."—Anon

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NATURAL HISTORY

(CONTINUED FROM PAGE 151)

close juxtaposition to each other. The nests are so large, and so conspicuous at great distances, and the trees so relatively few in number that I am quite certain I found practically every nest in the area."

In spite of the highly developed communal life, Dr. Friedmann says, it is highly probably that there has been no breaking down of the family. Whether each male has one or several mates is, however, unknown.

In the construction of the "apartments," he says, there is considerable evidence that each family builds its own individual nest while the whole flock cooperates in building a roof over the whole. This, however, has not been established as a fact.

The structures often eventually become so heavy that they crash to the ground and all the work must be done over.

—O—

"Tree Ring Calendar"

A tree growing well within the body of a forest away from border conditions adds one ring to its circumference each year. The thickness of these rings varies with the amount of rainfall during a growing season. This phenomenon has provided one of the best available means of determining weather conditions before the days of records. By means of the so-called "tree-ring calendar," it has been possible, for example, to get a fair idea of wet and dry epochs several hundred years ago and to date ruins in the Southwest from their timbers.

The fact remains, however, that the "calendar" taken alone provides only an approximation of conditions in the past. Rainfall is not the only factor involved in tree-growth variations, and precipitation itself varies notably even in limited areas. Archeologists and climatologists both have needed a tree-ring calendar that would make possible more precise and accurate interpretations. A start on this has been made by the Smithsonian Institution in support of the work of Dr. Waldo S. Glock, of Macalester College, St. Paul, Minn.—a study of the precise correlations from year to year between growth of selected trees in a limited area in northern New Mexico and rainfall variations.

The first results just published by the Smithsonian appear quite encouraging. Glock found that the correlation is very high—close to 100 percent—between the thickness of tree rings and the March-July rainfall. This seems to be the critical period of the year for tree growth. The rainfall, however must be that of the immediate neighborhood. Very little correlation existed between growth and rainfall a hundred miles away. Glock also found that general variations in growth changed with the long-time changes in seasonal rainfall before historical records.

The work lends a good deal of sup-

port to the thesis that past climates can be deduced from tree rings, providing that the trees come from the proper zone within the forest, that the calculations are for limited areas, and that the proper statistical techniques are applied.

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WANTED: EARLY AUTOMOBILE items of all descriptions, literature, books, magazines, catalogues, instruction pamphlets, prints, photos and others anything before 1930. Also want: name plates, emblems, brass oil lamps and bulb horns, auto toys and miniatures of autos before 1920 and any odd or unusual auto item. Please describe items and price wanted. No lot too small or too large. We do not make offers unless a large collection is listed to us.—Harry A. Welsford, House of Automobiles, 5728 Rodman St., Philadelphia 43, Pa. f34431

COW CREAM FITCHERS: old and antiques. Dealer, collector, send description, circa, price.—Harmon B. Leach, 33 Ridgewood Terr., Northampton, Mass. f3253

EVERYTHING HISTORICAL pertaining to Rockford or Winnebago County, Illinois, prior to 1875, also gold coins. Describe and price.—Harry S. Van Denberg, Rockford, Ill. mh120821

CANES: Must be unusual in design, material or history. Send photo or sketch. Describe fully.—B. W. Cooke, 33 Lakewood Dr., Glencoe, Ill. n12741

WANTED: CARVED Meerschaum pipes, cigar and cigarette holders. Large and unusual preferred, but not essential. Describe fully and price. Highest dealer's prices paid.—E. Witzel, 171-A Baldwin Ave., Jersey City 6, N. J. f3825

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DESOTO HOTEL. Interested in old pictures, news paper clippings, riverboats, etc., pertaining to Galena, Illinois. Describe and price.—Virginia Carroll, Hotel DeSoto, Galena, Ill. o90021

WILL PAY TOP CASH for old record players with horns. Also want cylinder records.—C. A. Duncan, 347 E. Redondo Beach Blvd., Gardena, Calif. ap3483

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